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MORE BUSY WORK FOR THE YOUNG PIANIST

(A WRITING BOOK WITH A MUSICAL APPROACH)
By Josephine Hovey Perry

The immense success of the author's previous book "Busy Work for Beginners" inspired the publication of this book giving carefully prepared "busy work" for First Grade in music. It may be used, especially in class teaching, with any modern piano instruction book.

Price, 75 cents

AARON COPLAND's Third Symphony and Ernest Bloch's Second Quartet have won the Award of the Music Critics Circle of New York as the outstanding American orchestral and chamber music heard for the first time in New York during the past season.

JOHN ALDEN CARPENTER, widely known contemporary American composer, has been awarded the 1947 Gold Medal of the National Institute of Arts and Letters for "his distinguished service in the field of music." The medal is awarded for music only once every nine years. Mr. Carpenter studied under John K. Paine, Edward Elgar, and Bernard Ziehm. He has written orchestral works and miscellaneous pieces.

JOHN ALDEN CARPENTER

WILLIAM D. REVELLI, widely known authority on band music and Director of Bands at the University of Michigan, received the honorary degree of Doctor of Music at the annual commencement exercises of the Chicago Musical College, held in June. Dr. Reville is editor of the Band and Orchestra Department of THE ETUCE.

PIERINO GAMBA, nine-year-old Italian boy prodigy, termed the "pocket Toscanini" won the cheers of an audience of 5,000 in Paris on May 22, when he led the Lamoureux Orchestra in a concert of works by Rossini, Mozart, Schubert, and Beethoven. Conducting without any score, the diminutive maestro stirred the audience to such a pitch of enthusiasm that they "rose and called the boy conductor back again and again."

LAURITZ MELCHOR and his wife, whom he affectionately calls "Kleinhenn," have recently become American citizens.

AN EIGHT-DAY festival of Bach music was held in June in Strasbourg, Alsace. The Strasbourg Municipal Orchestra was conducted by Otto Klemperer. In the opening concert, and later concerts were conducted by Charles Münch and Edwin Fischer. Georges Enesco, violinist, and Marcel Dupré, organist, were among the soloists.

ROY HARRIS, American conductor, directed the American Broadcasting Symphony on June 7 in the New York premiere of one of his latest works, a Concerto for accordion and orchestra. The work was written on commission of the Midwest Accordion Association, and the soloist on this occasion was Andy Rizzo.

WERNER JANSEN, American conductor, has been appointed conductor of the newly reorganized Portland (Oregon) Symphony Orchestra, now in the process of preparing for its first season of concerts since 1938. A season of twenty concerts is being planned, and efforts are being made to have a sustaining Symphony Society. The four or five thousand members. A seventy piece orchestra is contemplated.



DR. EVANGELINE LEHMAN, noted American author-composer, has been named an Honorary Member of the National Music Fraternity, Sigma Alpha Iota. The initiation took place in Detroit on May 28.

THE TENTH ANNUAL song contest for the W. W. Kimball prize of one hundred dollars, sponsored by the Chicago Singing Teachers Guild, was won by Merle Kirkman Jones of Chicago with his song, *Deep Wet Moss*.

GREAT BRITAIN's annual music bill included about \$600,000 paid to United States composers of songs and dance music for royalties and performing rights, according to a recent statement made by Chancellor of the Exchequer Hugh Dalton to the House of Commons.

THE NEW YORK CITY Opera Company will produce a revival of Massenet's "Werther" this fall with Winifred Heald and Eugene Oniz in the principal roles and with Jean Laroche, French conductor, in charge. Laszlo Halasz will have the direction of Mozart's "Don Giovanni," which also is to have a revival.

THE SYMPHONY ORCHESTRA of Mexico, under its founder-conductor, Carlos Chavez, opened its twentieth season in June at the Palace of Fine Arts, Mexico City. At the first week's concert, Aaron Copland conducted his own "Two Pieces for String Quartet" and his "Third Symphony." Other guest conductors who will appear with the orchestra are Manuel M. Ponce, Luis Sandi, and Alfred Wallenstein.

THE AMERICAN NEGRO OPERA GUILD has been founded in Trenton, New Jersey, to give young Negro artists an opportunity to appear in opera. A production of Mozart's "The Marriage of Figaro" is being planned.

THE AMERICAN PREMIERE of Benjamin Britten's, "The Rape of Lucretia," took place in Chicago on June 1, when it was presented in the Schubert Theatre by the Opera Theatre. Paul Brecht played the piano in the orchestra and conducted. The orchestra consisted of twelve members of the Chicago Symphony Orchestra.

LYLSES KAY, young Negro American composer, has won the first prize of seven hundred dollars in a contest for members of the American Composers Alliance, sponsored by Broadcast Music, Inc. The winning composition is a "Suite for Orchestra."

LASZLO HALASZ, director of the New York City Opera Company, has been engaged to conduct the summer opera season presented in Montreal, Canada, by the Montreal Festivals. Leopold Sachse, stage director at the City Center, will do the stage directing for the Montreal project.

HELEN TRAUDEL, leading Wagnerian soprano of the Metropolitan Opera Association, has been elected to Honorary Membership in the International Mark Twain Society, in honor of her contribution to American Music. She was elected to the post formerly held by the late Jerome Kern.

THE JUDGES of the Lili Boulanger Memorial Fund, Inc., have announced the names of three young composers to whom awards have been made. They are Michal Spisak and Antoni Szalowski, two Polish composers now living in Paris, and Paul Des Marais, a young American war veteran.

ILDEBRANDO PIZZETTI's latest opera, "L'Orto," which was originally scheduled for performance at Florence, Italy, in 1943, has been presented at long last, both at La Scala in Milan and at the Opera in Rome. The composer conducted both performances.

GUSTAVE REESE, director of publications for Carl Fischer, Inc., has been awarded an honorary degree of Doctor of Music by the Chicago Musical College. Dr. Reese, in addition to his duties with Carl Fischer, Inc., is on the staff of New York University as Visiting Professor of Music in the Graduate School.

HARRISON KELLER, distinguished violinist, a member of the faculty of the New England Conservatory of Music since 1920, was recently elected Director of the Conservatory. Mr. Keller has been acting director since last June.

THE GOLDMAN BAND, which opened its season on the Mall in Central Park, New York City, on June 13, presented on June 23 what is believed to have been the first American performance of the General and Triumphant Symphony for Band by Hector Berlioz. The band was conducted by Richard Franko Goldman.

BANDMASTER H. W. TURKCHIN, leader of the famous Regent Hall (London) Sal-

vation Army Band, has retired, after an unbroken record of sixty-four years' service as Bandmaster in the Salvation Army.

THE SALZBURG FESTIVAL, which opened on July 31, witnessed an important break with tradition when on August 6 the world premiere of Gottfried von Einem's opera, "Danton's Tod," was produced. Prior to this it had been the policy of the Salzburg Festival to present only established works. Von Einem is Austria's outstanding young composer, and "Danton's Tod" is his first opera. Otto Klemperer conducted the performance.



GOTTFRIED VON EINEM

NICK BOLIN, a Hollywood composer, is the winner of the Gershwin Memorial Award of one thousand dollars offered by the Hollywood Bowl Association. His winning composition, "California Suite," was given its first performance on July 12, by Paul Whiteman in the Hollywood Bowl.

The Choir Invisible

EDWARD B. FLECK, concert pianist and teacher, died June 15, 1947, at Denver, Colorado, where he had been active for the past thirty years. He was a native of Vienna, and studied at the Royal Conservatory of St. Petersburg with Anton Rubinstein.

SIR SYDNEY HUGO NICHOLSON, church musician and former organist at Westminster Abbey, died May 30 at Ashford, Kent, aged seventy-two. He was the founder of the Royal School of Church Music at Chislehurst, Kent, and was active in raising the efficiency of church choirs.

WILLIAM MATTHEWS SULLIVAN, patron of music, died May 30 at New York City. Mr. Sullivan founded the Dunrovin Music Festival in 1926, at his estate in Ridgfield, Connecticut.

TURE RANGSTRÖM, noted Swedish composer and music critic, died May 11 at Stockholm. He had served as conductor of the Gothenburg Symphony and as a singing teacher. He wrote operas, symphonies, and many smaller works.

HERMANN DAREWSKI, Russian-born composer, band leader, and former music publisher, died June 2 in London, at the age of sixty-four. He was a tutor to Princess Elizabeth.

BRONISLAW HUERMAN, internationally known violin virtuoso and teacher, died June 16 at Nant-sur-Coire, Switzerland, at the age of sixty-four. Appearing first in the United States as a child prodigy at the age of twelve, he later established himself as a serious musician, and for many years toured the United States and Europe with great success. In 1936 he organized the Palestine Symphony Orchestra, which, under his direction, attained world fame.

(Continued on Page 466)



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Roads to Memorizing Piano Music

by Martin C. Burton

Assistant Professor of Music
University of Connecticut

MOST PIANO STUDENTS use two forms of memory: aural and muscular.

Aural memory is playing "by ear," in the broad meaning of the phrase. Before one is able to reproduce a piece without the score, it is obvious that one must hear in imagination the melody and accompanying harmonies.

Muscular memory, usually termed "finger-memory," is the ability to recall the physical movements used in piano playing, as well as the space through which the movements take place. It is of course indispensable in rapid passages, where the fingers must learn to move automatically. It should be present to some extent in slow passages also, although in these the mind has more opportunity to control the movements of the fingers. Unfortunately, muscular memory is unreliable unless supplemented by other kinds of memory, but that does not mean that anything is intrinsically wrong with it. In fact, the chief value of slow practice is its effectiveness in establishing accurate muscular memory.

Aural and muscular memory are undeniably the basic forms of a pianist's memory. In all that is said henceforth, no disparagement is intended of these two kinds of memory. On the contrary, the more vivid they are, the better. But because they do play tricks, in order to have absolute confidence in one's memory, one must have associations of an intellectual nature as well.

Seldom Used Ways of Making Associations

Intellectual memory is the result of conscious analysis, which may and should be started when a piece is first taken up for study. This is long before aural and finger memory have fully matured through slow practice. Because students sometimes do not realize how many different kinds of associations are possible, several examples of detailed analysis are given below. The more different kinds of associations there are, the more numerous will be the tonal links, the stronger the musical texture, and the more nearly infallible the memory will be in performance.

1. Throughout the piece, the student should know in what key he is playing. The significance of a key lies in the fact that, until modulation takes place, most of the tones belong to the scale of that key. (The exceptions, of course, are the chromatically altered tones.) It follows that there is a better chance of remembering a passage if one knows from what scale most of its tones are selected. It is possible to become so conscious of tonality as depleted on the keyboard that the keys comprising a given scale are, as it were, instantly illuminated, merely by thinking the name of the key.

2. It is well also to acquire the ability to identify the tones of the melody and its accompaniment in an even more precise manner—as specific degrees of a scale. One may think either in terms of the Italian syllables *do-re-mi* or in terms of numbers for the scale degrees, although the latter is better for a student with a knowledge of harmony. Each tone of the scale should have its own personality. For example, a melody that begins on the sensitive "three" of the scale has a very different emotional effect from a melody that begins on the forthright "one" of the scale. It is partly for this reason that three or four tones of a melody often suffice to locate the tone, provided that the listener is musically sensitive.

3. Another good idea is to know the intervals that make up the melody. Even such obvious details as these are sometimes neglected; where does the melody progress stepwise? When it skips, which direction does it go? What interval? Of course, these associations are useful only when the student knows intervals so well that he can translate them immediately into keyboard terms, building them from any tone and in either direction.

4. Another useful device is to memorize how your fingers look on the keyboard while performing a passage. Eventually you will probably look at your hands when performing without the score, or in technically difficult passages even with the score. To be more concrete in describing ways of acquiring a visual keyboard memory: notice the pattern of the black and white keys that are used in a passage; notice how far apart the hands are; memorize exactly which fingers occur on the keys, especially in passages that are easily confused with each other; or establish associations between the hands—for example, notice that a certain finger in the left hand plays two octaves below a right-hand finger.

5. The tonal relationships of the melody should be so accurately recalled that one can play it with no help from finger-memory. A sure test of this ability is to play the melody, alone, with the other hand.

6. The intervals between the bass and the melody, at least on the strong beats, may be memorized. In this way, the two most important voices are more surely associated with each other.

7. The "tonal centers" of the melody are easily discovered by a brief analysis. A tonal center is usually a long tone around which shorter tones are grouped, to which the shorter tones progress. Taken together, the tonal centers form a simplified contour of the melody.

8. A rhythmic framework should underlie all associations, whatever their nature. Unrhythmic memorizing is sometimes observed in the playing of a student who has memorized each hand alone, without counting, so that the hands continue to play even when one hand is a beat ahead of the other.

It is manifestly impossible to memorize every note of a piece in all the ways described above. However, there are frequent places in a piece that are easily confused with each other, and there are always faulty places that occur during a test performance for a friend. It is to patch up such places that a selection from these possible kinds of associations should be made. After several test performances, the most serious potential lapses of memory will be eliminated.

Places That Require Reinforced Memory
Every piece has several dangerous places that you must memorize especially well to avoid forgetting during a performance. These kinds of places that require especially careful memorizing are here chosen for more detailed treatment.

1. Similar Phrases. Whenever two or more phrases of a piece begin in some way but have different endings, you are likely to confuse them unless you give very careful (a) to locate the exact notes that comprise the turning-off places (which may be likened to railway switches) and (b) to stamp the differences distinctly in your mind; and (c) to keep your head during a performance so that at the critical moment you know



MARTIN C. BURTON

which switch should be turned.

2. Exposition and Recapitulation. You are also likely to confuse two parts of a sonata movement which contain passages that are alike except for being in different keys. Many pianists have learned how treacherous uncontrolled finger-memory can be in performing such passages. Minimize the possibility of confusion by practicing this way: (a) learn one section very well before practicing the other; (b) stop practice on the first section while practicing the second; (c) for a few days practice the sections alternately; (d) finally, contrast the two sections so distinctly that you can repeatedly play one after the other without confusion.

3. Between Phrases. Finger-memory tends to be weakest between phrases, because it is at these points that rests, pauses, or skips to new registers break the continuity of the musical thought. For this reason, special care should be taken to form strong associations between the end of one phrase and the beginning of the next.

Practice and Memory

However, even this strengthening of associations between phrases may not be sufficient to remove the fear of forgetting that haunts many pianists. Closely analyzed, the fear of forgetting is rather a fear that you will not know what to do if you should forget. In a moment of panic, you may begin the piece again and gradually approach the same dreaded place or you may jump ahead several pages, omitting most of the piece. Such a fear may lead to the very thing feared, because it means that your mind is not entirely on the music that you are performing. But if, instead, the fear leads you to take preventive measures long enough before the performance, it will have a constructive, rather than a destructive, result.

The best preventive measure to take is simply this: memorize the beginning of every phrase so thoroughly that if, necessary, you can jump to it immediately. This can be done in a brief period of the following kind of drill without the score: begin the first phrase. Stop after a few notes, then begin the second phrase. Stop and continue through the piece. After such practice, if the continuous thread of associations should ever break during a performance, you can always pick it up at a point not too far beyond the place where it has broken. Furthermore, the mere fact that you have decided what to do if you should forget frees your mind to concentrate on the music, and so reduces the likelihood of your forgetting.

The technically difficult passages of a piece should be memorized first of all because the analysis which the memorizing requires will help to clarify the technical problems. In addition, (Continued on Page 468)

MR. PIATIGORSKY seemed to anticipate my question. "You are surprised," he smiled, "but I have been asked so many times why there are so few known performers on the 'cello, and for years I have answered this question. Lately, however, with much more seriousness, I am now absorbed in that problem.

"People fear that the 'cello is too difficult to master. 'Why, if this is not so,' they ask, 'are there so many more great violinists than 'cellists?' Of course, the demand is not so great, we know. I was so lonely in this country a number of years ago that I brought the late Emanuel Feuermann and Casadesu over here!

"We must have more 'cellists and I shall do everything in my power to build more 'cellists. There is no such thing as one string instrument being more difficult than another. Every string instrument is difficult. 'The 'cello suffers because there is so little pedagogical material written for it. It is amazing how little even the great composers know about the 'cello. They know so much more about the violin, and of course, it has become a much easier medium for them to express themselves in. Also, violinists have produced very great teachers.

"What the 'cello really needs now is a composition written for it that will become as popular with the general public as, let us say, the 'Moonlight Sonata' for piano. Beethoven might just as well have written a 'cello work which could have become as legendary and popular! If we had one such work that could grasp and hold the public, we would not have to be concerned with the popularity of the 'cello.

"And do you know," Piatigorsky added, "I have a feeling that this will soon happen to the 'cello. So that glamour will be created for it."

"In the past, the violin has been considered the instrument of the people, and the 'cello the instrument of the aristocrats. Most of the great 'cello pieces were dedicated to royalty, and a good many members of royalty played the 'cello.

"We have had only one great 'cellist in the past, and one great composer for the 'cello, and that was Boccherini. In my opinion, there is no one else who has played any other instrument. We have only begun to scratch the surface of the 'cello's remarkable musical and technical possibilities.

An Important Problem

"I have asked many well-known composers to interest themselves in the 'cello and it will not be long before we will have some very interesting works from them. I feel that our talented composers should learn more about the 'cello.

"When I asked Prokofiev to write his Concerto for me, he came to my home to hear me play many, many times. He developed an astute feeling of 'cello technique. He became absorbed with the 'cello, began to think music in terms of the 'cello and of course now we have this wonderful Concerto. I played it for the first time. I did the same with Stravinsky.

"We realize what possibilities the 'cello has when we consider its tone quality, its tremendous range, its various effects, such as the *pizzicato*—and of course we can use all of the bowings which the violinist uses. In many respects we can do more than the violinist can, and our modern composers will present these possibilities.

"I should like to ask composers to write short works for the 'cello. I feel that there is a great need for them. Composers are prone at this time to think in terms of large forms. We should have many more short, interesting things. It is through this medium that the 'cello will take a firm hold on the public mind. And I feel this way about string quartet music."

"I should like to take this opportunity, Mr. Piatigorsky, to ask you why in so many 'cello recitals, certain tones seem to be particularly difficult to play."

"You know," he answered, "you have struck on a very important problem for 'cellists, and I am glad to talk about this, as I think that we can solve this problem to the benefit not only of the public, but of the audience. Naturally, a low tone will not carry so readily as the more piercing tones of the violin, but I am going to ask 'cellists to develop a better sense of timing in connection with their low tones.

"Be very careful of the low tones," Piatigorsky advises. "It takes a little longer for them to reach the ends of the auditorium. Carefully watch *tempi* in low

The Heart of the 'Cello

From a Conference with

Gregor Piatigorsky

Eminent Violoncello Virtuoso

SECURED EXPRESSLY FOR THE ETUDE BY SAMUEL APPLEBAUM

The most widely heralded 'cellist of the present, Gregor Piatigorsky, was born at Ekaterinoslav, Russia, April 20, 1903. He studied violin and violoncello at the Moscow Conservatory and became the first 'cellist of the Moscow Opera and later of the Berlin Philharmonic. He toured widely as a soloist in Europe and in America with prodigious success. The author of this article, Mr. Samuel Applebaum is a foremost violin teacher in Newark, New Jersey. He is the author of the highly endorsed "Primer Method for the Violin."

—Editor's Note.

passages. Try to develop an astute sense of acoustical timing.

"In the lower strings, if a fast passage were played a little bit slower, or rather, if the performer would realize that such a passage requires a little longer time to carry, much more clarity would result.

"Now, there is yet another element that the 'cellist is apt to neglect, perhaps not through his own fault, and that is working with his pianist. The piano's low tones have a way of absorbing the low tones of the 'cello, and consequently, these are not heard. Now, shall say something startling. When a 'cellist plays double *forte* on the low strings, I do not say that the pianist should play *mezzo forte*. I do not say that the pianist should play *mezzo forte*. When the 'cellist plays double *forte* on the low C string, I say that the pianist should play *piano*.

"After all, we are playing on an instrument that was built for small audiences and for soft accompaniment, such as harp and chord. Now we play it in huge halls, with tremendous orchestras. The 'cellist must insist on a well-balanced accompaniment. The best 'cellist, with the biggest tone, cannot possibly compete with the modern piano with its beautiful sonority, and with its pedals.

"Let us take the 'cello, when the performer plays it alone, in the biggest of halls. He may play alone and play double *piano*, and if his finger action is good and if there is good coordination between left and right hands, nothing is lost. The most delicate tone is heard.

Approach to a New Composition

"I believe this story is attributed to Casals. He was to play a Concerto with orchestra accompaniment, and was naturally concerned about tonal balance. Yet, before the orchestra had even started to play, Casals turned around to the conductor and whispered, 'I am sorry, but I am afraid it is a little bit too loud.'"

"Knowing that Piatigorsky's repertoire is vast, I asked him just what his method of approach is to a new piece of music. 'This,' he exclaimed excitedly, 'is a very important phase of the art. Sometimes when a string player plays a piece, I can tell that the approach has been technical, not musical. It is wrong to start a new piece of music by playing it over and writing the new fingerings and the bowings. You become a slave to the technical marks.

"If you begin to feel the emotional con-

tent of the work after many playings of it, you often find that emotions to the marks which have already been put in by you and which have become firm in your subconscious. Though it has often been said, we must constantly realize that the fingers and hands are the slaves of the mind.

"A piece of music is an expression of a musical, aesthetic emotion. That emotion may be very complex. Varying moods may be found in one composition. There may be combinations of various moods. The expression of these moods is in the performance of the work, and in many performances we feel that the most important purpose was the solution of the technical problems and their execution.

"The approach to a new piece of music should be, firstly, a thorough comprehension of its musical meaning.



GREGOR PIATIGORSKY

by Dr. Guy Maier
Noted Pianist and
Music Educator

ten about it. It should be the highest endeavor of an honest critic to render himself superfluous; the best discourse on things is silence. No journalist should flatter himself that he is the Almighty of the artists, and without these artists he would starve. . . . No matter how good the quality of criticism, it remains primarily but a fertilizer of future works; but even without it, God's sun would create in abundance. . . . Why write . . . why weary your readers? Why not draw water with your own hand—play, write, and compose yourself.

Mr. Mann might have prescribed that paragraph to all critics as obligatory reading over Monday morning's coffee forty work-weeks a year. (Yes, even New York critics need long vacations!)

The "revolt" of certain playwrights against the New York Critics' Circle has amused this department no end. Musicians are now inquiring, "Why not a mutiny against the music critics? Phooey! Why waste valuable time ranting against those futile people who have had gone by? Why not collect the critical garbage set up all over the morning after a New York recital, alas, and a wack! How have the Gotham Glivers of the Law fallen into disrepute! The great New York Critics' Circle, the artists, and cares not to its own what the New York hacks write. Many artists have recently proven this. Some excellent performers who have been accepted by the court, conducted by the three string striders, have promptly made enviable places for themselves in the concert fields of our land. One panned pianist stacked up sixty engagements last season, and another, who covered his engagements with dates. On the other hand, the "critics" whose virtues were grotesquely blown-up by the New York critics (so much so that it afforded a comic spectacle) is finding the going tough. The success of this performance of the provokes has assumed the form of a fiasco.

The fiction of the omnipotence of the New York critics has gone too long unchallenged. A prominent magazine recently exploded this myth once and for all, when it gleefully reported that a second string "critic" of one of New York's prominent newspapers read a book (it even named the book) through much of a singer's program, and finally seemed to sleep. The next day his review was the best she received! I am sure this is not an isolated instance of the flippant, insincere treatment to which artists are subjected.

Yes, the country-at-large has grown up. It knows not only what it wants but what's first rate without the help of these self-appointed arbiters. In music it don't need revuls. Good taste and sincerity lead the way to just appraisal. It is gratifying to witness the people finally deciding these matters for themselves.

One of the soundest music critics, Robert Schumann, who knew a little of the processes of music-creating and music-making wrote the following paragraph; I quote an excerpt from the excellent volume, "On Music and Musicians," by Robert Schumann (Pantheon, Publishers):

"It would be the victory, the triumph of a good newspaper if it could advance matters so that criticism would no longer be read; that the world, through sheer productivity, would not attend to what was writ-

mind will ask: that more than a small fraction can find leisure happiness in mathematics, languages, astronomy, entomology, or say even in the simpler pursuits of horticulture or philately or other collecting hobbies. Not only is it too late for extensive leisure education in such branches, but it is also impractical for the simple reason of lack of universal appeal and capacity. What then remains? The Arts—drama, architecture, literature, sculpture, painting, music, literature, literature, unite head and heart. For one somehow contrary to the more of the Fine Arts fall into the another reason, as other leisure activities above mentioned. Not only do they offer limited appeal for creative participation but for the most part demand special aptitudes and abilities.

special apathy. The one art which would seem to be unanimously loved, actively participated in and healthily and happily shared is, of course, Music. In my long career, which has consisted mainly in teaching music to all ages and mentalities from morons (in some instances very low-grade examples) to near geniuses, and from brand new starters, two or three years old, right up to the most advanced, I have never found a single person who was not essentially responsive to the musical stimulus. After sympathetic conditioning, everyone responded pleasantly to musical stimuli and after sympathetic conditioning, everyone felt the urge to participate in creating or recreating music in some form or fashion. The only exceptions were mental and physical qualities and conditions necessary to produce music? Yes, in widely varying degrees, of course. Everyone loved making music, once his inhibitions were removed. I have seen a few people, but not many, who are too lazy to practice and persist made continuous progress.

Curiously enough, the plane of the subject's mental capacity had little to do with his ultimate progress. Music, it seems, is quite a special manifestation of God's infinite grace. It is the one gift He has dispensed impartially to all human-kind. To enjoy it through active participation does not require a grade A or even B intelligence. Advancement will be swift or slow, of course, in proportion to the amount of intelligence applied to its study. Some persons are blessed with more facile digital coordination, better voices, keener ears than others; but anyone with zeal, perseverance and good teaching can become proficient in music.

I have found the seeds of music present in every person I have ever taught. The later in life these seeds discovered the longer they took to germinate and the more required loving, resourceful, imaginative, and often unorthodox teaching to develop many of the pupils. I am sure that the true teacher of music can become a significant force in the development of a world wide music-in-recreation program. What other activity can bring the release, relaxation, creative pleasure, ego-satisfaction which music offers? What other leisure-pursuit offers a better "head, heart, and hand" balance?

For such a project we need thousands of music teachers in schools, factories, colleges, and homes; musicians trained for leisure leadership in their communities. We must have teachers who are themselves artists—who love music and music teaching, who have learned to analyze the processes of music and instrumental study, who can cut corners and teach concisely, who want to share the incomparable leisure of music with others, and who above all are sympathetic understanding, all round individuals.

There is no time, no place. In this just-around-the-corner age it is apparent that all matters of comfort and convenience will be so thoroughly taken care of that one morning millions of us will wake up and find that we have nothing to do. External compulsions having been removed, the world will suddenly become psychopathetically bored, or burst into new and incredible infamy. The music teacher might help a part of it turn to the Art of Music . . . perhaps to go blissfully to the piano, which by this time will be atom-chopped, atom-perfected, (I pray, not atom-played) and so on. "At last I can spend the years nursing my starry spirit . . . and boy! will I have a good time drawing it out!"

All that will be needed then will be those ten thousand good teachers. How about it? Are we getting

IS MUSIC STUDY just for the so-called talented, or is it something for everybody? Is music necessary or is it a luxury, as so often classed by the uninformed?

Many of us have opinions on these questions, but something more than opinion is necessary to convince hard-headed realists. Answers to these questions are to be found in the various ways music benefits us. Here we are dealing with facts, facts that have been scientifically demonstrated. It is to assemble these facts that this article is written. It deals with the effects of music, what music does to us, and how these results can be applied to the benefit of all. Since the subject is an exhaustive one, only the high lights will be treated here.

Most people willingly admit that music has an influence upon us, upon our bodies, our minds, and our spirits. We may all have a different way of explaining the nature of this influence. To convince skeptical critics, however, of the power of this influence, requires something more than the mere statement of one's personal opinions. We have been told that scientists have made various attempts to raise or to lower the pulse, to affect the respiration and the blood pressure, as well as to influence the glands and the bodily metabolism. But now comes along the electro-encephalograph which actually makes visible graphs indicating how music affects the brain.

A. E. M. Gentry (1741-1813), composer of fifty operas was one of the first to experiment in this field. Feeling his pulse, he sang airs that were fast and slow, his pulse responding to the tempo of the song. You can make this test yourself. Sing a nostalgic melody such as *Swanee River* and follow this up with the lively *Battle Hymn of the Republic* and notice if your pulse doesn't quicken.

How music influences the somatic or bodily functions has significance for us and for music therapy now being taught in colleges. It means you have in music a stimulant when there is need, or a relaxer when you're too jittery. Music is unexcelled in helping to bring a patient down from high tension. A doctor told me this story. A patient, suffering from nervous breakdown was so keyed up she couldn't sleep or even keep still. She was approaching hysteria. The physician began playing a phonograph record of *Ave Maria* (Bach-Gounod), over and over. She finally calmed down enough to sleep. It was the first she had had in three days. From then on she began to relax more and more until she recovered.

Probably because of its influence on the somatic functions, certain music heightens the senses. For instance, you can see better. Urbanschtschik proved the color, which at a distance could be only dimly seen, could be made brighter when certain notes on a tuning fork were heard. Those of high pitch seemed more effective. Print barely legible was read easily when the effort was accompanied by tone. Tonal stimuli, he found, also heightened taste, odor, and touch. These findings are being applied now particularly in offices where people are doing mental work.

But a matter of special importance is this—music actually gives you more energy. Down the ages, people have known this and applied it to the job in the work song. Today we know why. Scripture was probably the first to demonstrate it experimentally. With the thumb and finger grip, he exerted all his strength and registered four kilograms without music. Hearing the *Giant's Motive* from Wagner's "Rheingold" his grip increased to four and five tenths kilograms. The *Summer Motive* from "Walkure" decreased his grip to three and twenty-four hundredths kilograms.

Buscher showed that more energy was often made available because the effort was marked by strong rhythms. On many occasions, a military band playing a lively march has given new life to men wearied by long marching. Professor Tarchaninoff demonstrated this principle with the finger ergograph. When a fatigued subject was barely able to raise the weight, gay music caused his fatigue to vanish and he got off to a fresh start. Slow, sad music did not have this effect.

The fact that music increases energy, especially when it is running low, is one of the big reasons for its success in industry. Many factories seeking em-

ployees now advertise music during work hours as an inducement.

Although it is impossible really to separate body and mind, feelings and emotions, in considering the effects of music, I have attempted it here for convenience. We have seen that music can give you more energy, but one of the reasons for this is emotional. In fact, music's emotional effect is by all odds the most far reaching and powerful.

From almost the beginning of music, it has worked profoundly on the emotions of men, in war, in worship in courtship, in regulating the moods. In the seventeenth century Robert Cassiodorus in Burton's "Anatomy of Melancholy" (circa 1610) says that music is vested with power not only to banish grief, but, "It doth extenuate fears and furies, appeaseth cruelty, abateth heaviness, and to such as are watchful, it causeth quiet rest; it takes away spleen and hatred . . . it cures all irksomeness and heaviness of soul."

Modern psychologists might explain this in this way. Our feelings differing in intensity, can be roughly classified as pleasant and unpleasant. It may therefore be claimed that it is impossible to have a pleasant and unpleasant feeling in the mind at the same time. Consequently if a person has the latter, it is possible to crowd it out by the former.

Dr. Max Schoen of Carnegie Institute of Technology conducted an investigation involving 20,000 people scattered all over the United States. Subjects listened to phonograph records and marked on a chart their emotional reactions. The significant thing about this study was that undesirable moods, when present, were often changed to desirable ones. People listening to absorbingly beautiful music were relieved of their feelings of restlessness, nervousness, worry, fear. Here's a finding of particular importance. It means that music is a prime medium for regulating the emotions, quelling the eruptive ones, and cultivating the desirable ones.

Aristotle voiced the same credo years ago when he said, "Emotions of any kind are produced by melody and rhythm, therefore by music a man becomes accustomed to feeling the right emotions." Aristotle had advanced ideas on regulating the state by music. Government by music may seem far fetched but it has distinct possibilities which have not yet been developed.

Music is a language of the feelings. In his "Psychology of Music," Dr. Schoen states that he had subjects listen to recorded selections and report specifically what the music did to them. Invariably they began "I feel like . . ." "It gave me the feeling . . ." Here are a few reactions: "A restless feeling like one going down stream while swimming. I wanted to throw myself back and be carried along." "A great feeling of happiness, followed by expansion inside leading to a great excitement and breathlessness for a moment."

Dr. Schoen explains that the feelings aroused by music are not those of ordinary life which are brought about by specific situations. Thus you are in a dreamy, restless mood, or you may be irritated, worried, restless. These moods of ordinary life are usually either good or bad. The musical mood however, is always good and it is also one of tension; he calls it "repose in tension." This means that the bodily functions are stepped up, but all these vital elements are balanced. "The person has therefore attained a state of consciousness," says Dr. Schoen, "that is free of all worldly associations."

because it is divested of all the features that make ordinary daily emotional experiences. The person is thus taken out of himself, removed from his usual self, which is a wholesome experience for anyone. But it is particularly so for the chronically upset individual who is inclined to feed on his troubles by continually rehearsing them."

Yes, music can lift you from the hum-drum of life, refine the baser elements in your nature, restore your balance and you come back refreshed.

Music thus aids in developing character by helping us regulate our emotions. Plato may have sensed this when he wrote in his Republic: "Musical training is a more potent instrument than any other, because rhythm and harmony find their way into the inner places of the soul on which they mightily fasten, imparting grace and making the soul of him who is educated, graceful, or of him who is ill educated, ungraceful."

Music can also change the direction of an action started in the mind. When the Welsh coal miners were on strike during World War I, England was faced with a crisis. General Smuts was asked by Prime Minister Lloyd George to go down to Wales and see what he could do. He found the miners grim, hostile, adamant. But he was a clever strategist. Before saying a word of his talk, he asked them to sing *Land of our Fathers*, the Welsh national anthem. Haltingly they began, then swelled the refrain into a mighty chorus. The song ended, Smuts made a brief plea to preserve the spirit of your fathers' and repeated the English version. Upon rising, he was congratulated on all sides. The men had returned to work. The song had worked the magic.

Dr. Ira M. Altshuler of Eloise Hospital in Detroit says that music affects all centers of the brain simultaneously: those concerned with thinking, the emotions, coordination, equilibrium, bodily rhythm and creation. Using music on the mentally deranged, he succeeds occasionally in causing flashes of rational thought.

Equally important is the effect of music on our outlook. It can dissipate the corroding influence of a defeatist attitude, of cynicism, foster the conviction that life is worth living, providing of course that you keep in company of the great.

Rachmaninoff once told me what he believed to be the secret of a great composer. It was, he said, his capacity to "exult, to burn with a white flame no matter how fate treated him." Fate seems to have treated the great some extra hard blows possibly to test the steel of their sinews. Rachmaninoff wrote the Second Piano Concerto when so troubled with anemia, that raising his right hand was an effort. During the last twenty-five years of his life Beethoven was growing deaf. That was when he did his best work. Handel wrote the "Messiah" when bankrupt, dead ill. Schubert almost never had enough money to buy himself a good, square meal.

But the music of these composers shows no self pity, no defeat, no cynicism. It may reveal yearning, sorrow, struggle, and often does. But its keynote reflects the underlying optimism, hope and faith of the universe. The slogan, "Music Study Exalts Life" created by the Editor of THE TRUMP, has (*Continued on Page 465*)

Also Influences the Lives of Millions

by Doron K. Antrim

Summer Symphony Programs on the Air

by

Alfred Lindsay Morgan



MARIAN ANDERSON

THE FOURTH ANNUAL poll made by Musical America of six hundred music and radio editors throughout the country brought forth some interesting results in this year's award. The National Broadcasting Company received a special award "for serving most faithfully the cause of serious music during the year." Arturo Toscanini was given the award as outstanding conductor on the air, and for the second year he and the NBC Symphony Orchestra won top honors for the outstanding musical event of the year—this year's event being the Maestro's production of Berlioz's "Romeo and Juliet," presented on February 9 and 16. Awards were given to solo and chamber music performers with the Boston Symphony Orchestra over the American Broadcasting System, and to Dimitri Mitropoulos, regular conductor of the Minneapolis Symphony Orchestra, for his appearance as guest conductor on the Orchestras of the Nation series over the National Broadcasting System as well as for his guest appearances with the Philharmonic-Symphony Orchestra of New York.

The Telephone Hour and its conductor, Donald Voorhees, got a first award for the fourth straight year, and The American Album of Familiar Music was selected best in the "musical variety" class. First in the

male singer classification was James Melton, star of "Harvest of Stars," and first in the female singer category was Eleanor Sieber, star of the Voice of Firestone. In the occasional soloist group, guests of the Telephone Hour chosen for first places included Marian Anderson, Elio Pinza, Arthur Rubinstein and Jascha Heifetz. The organist, E. Power Biggs, took first place in the instrumental category for his Bach broadcasts presented over the Columbia Broadcasting System this past winter.

The First Piano Quartet returned to the air recently for a new series of concerts (NBC—Sundays 10:30 to 11 P.M., EDT). This group, which was heard on the air from 1942 to 1946 also won an award in the poll conducted by Musical America. During their absence from the air many letters were received testifying to their popularity. The musical ensemble is made up of Adam Garner, Vee Padva, Frank Miller,

and Edward Edison. During their absence from radio they made a thirty-six disc concert tour, during which they played to packed halls. Since little music has been composed expressly for four piano, most of the music they use is arranged by members of the quartet. Their repertoire includes works by most of the great classical composers as well as many contemporary ones. Elliott Farnell, soprano, and Charles Fredericks, baritone, have taken over the Family Hour for the summer series, with Ted Malone as host, Frank Gallup as announcer, and Tom Jones and his Orchestra (Sundays, 5:00 to 5:30 P.M., EDT—CBS). These gifted young singers each have two solo and one duet numbers, and his Orchestra have an interlude number. The show all adds up to familiar and favorite songs and light opera airs, and makes for good warm weather listening.

Tom Scott, the folk singer who sometimes referred to as the young American troubadour from Kentucky, has taken over a five-a-week, fifteen minute program

of folk songs from 8:15 to 8:30 A.M., EDT, over the Columbia Broadcasting Network, Monday through Fridays (check your local station). Scott introduces his selections with brief comments, and accompanies himself on the guitar. Scott's high rating among American ballad singers may be credited to his combination of talents. He studied piano, composition, and voice at the University of Kentucky and the Louisville Conservatory of Music. Later, he became a member of the Fred Waring Glee Club and one of Waring's arrangers. It was he who planned and arranged the folk song series America, I Hear You Singing.

Beginning June 12th, the Concert of Nations program (NBC—Thursdays, 11:30 to 12 midnight, EDT) was taken over for sixteen weeks by Canadian Chorus groups. These broadcasts are all planned and worked out by NBC in cooperation with the Canadian Broadcasting System. The first four recitals were given by the Leslie Bell Singers, an all-girl chorus composed of nonprofessional singers, with John Dunvan, bar soloist. The other choral groups scheduled to appear on the series are the Georgian Singers, the CBS Singers of Toronto, La Cantoria from Montreal, the Chorists from Winnipeg and the CBS Singers from Vancouver. The programs of these choral groups are varied with modern, old, popular, and traditional melodies. If you have not heard one of these programs we believe you will find it an unusual and gratifying experience.

The annual summer season of the St. Louis Municipal Opera always has its radio program, featuring favorites from the group's light opera repertoire. These broadcasts are heard on Saturdays from 7:30 to 7:50 P.M., EDT over the Columbia Network. The artists are assisted by a sixteen-voice chorus and by the orchestra of the St. Louis radio station, KMOX, under the direction of Edwin McArthur, who has been musical director of the St. Louis Municipal Opera's stage productions at the city's Forest Park for the past three summers. This is the fourth summer the St. Louis Municipal Opera has been presented on the Columbia network.

Among the singers to be heard in the broadcasts from St. Louis are Hugh Thompson and Mack Harrell of the Metropolitan Opera Company, Christine Johnson, Wilma Spencer, Robert Halliday, Edward Ross, Brenda Lewis, Wilbur Evans, Margaret Spencer, and Anthony Marlow.

The CBS Symphony Concerts, heard Sundays from 3:00 to 4:30 P.M., EDT (Columbia network), are the summer replacement of the Philharmonic-Symphony Orchestra programs. In the past, the summer symphony broadcasts have been solicited of a listener from the Philharmonic-Symphony broadcasts. But this year, the programs have all been of unusual worth and the programs are as interesting and worthwhile as any winter broadcast. It was a great treat to have the broadcast of May 25 given over to Virgil Thomson's opera, "Four Saints in Three Acts." The fascinating words of Gertrude Stein have been cleverly handled by the composer, and the whole thing proved as entertaining to the air as it did in the theatre. The all-Negro cast, almost entirely from the original group which first presented the opera, were praiseworthy for preserving the wit and gaiety of the performance. They all gave the impression they (Continued on Page 48)

RADIO

"MUSIC STUDY EXALTS LIFE"

A NOVEL OF THE OPERA

"Verdi" by Franz Werfel. Pages, 438. Price, \$2.95. Publisher, Allen, Towne & Heath, Inc.

Here is a book written many years ago and first published in America two decades ago. It sold a relatively small edition and then went out of print. Meanwhile, the author attained international fame as one of the foremost writers of our time. His novels, "The Forty Days of Musa Dagh" and "The Song of Bernadette," were international best sellers.

Here is his novelization of the life of Verdi, written originally in German and translated into English by Helen Jessiman. Werfel's dramatic sense sets the stage in the first few pages, in which he pictures Verdi in a gondola on the Grand Canal in Venice. The reader master discovers another gondola approaching, in which are seated two majestic figures returning from an operatic performance at La Fenice. They are Richard Wagner and his wife, Cosima. The year is 1863, the closing year of Wagner's life. The German master is seventy years old and has written himself into the Valhalla of musical art. At this time Verdi also is seventy. He has written all of his famous operas, up to "Aida," but he feels that while Wagner has risen to great heights, he (Verdi) is written out. He has struggled to write an opera upon "King Lear" and has found himself lacking in inspiration. As the gondola, with Wagner, passes, he redoubles his efforts. At the age of seventy-five, produces his magnificent "Otello," far exceeding his previous works in musicianship. At the age of eighty he astounded the world with his brilliant and effortless "Falstaff," which all the vitality and lightness of the work of a youth. Many rank "Falstaff" and "Die Meistersinger" as the greatest of musical comedies.

The sentimental Wagner and the retiring Verdi were totally different types of men. Werfel stresses this remarkable contrast. The work is full of incidents and makes very interesting reading.

MASTER OF THE ORATORIO

"Handel," by Herbert Weinstock. Pages, 368. Price, \$5.00. Publisher, Alfred A. Knopf, Inc.

Few composers offer more opportunity for color, drama, or picturesqueness to the biographer than



HANDEL

Painted by one of his contemporaries, Kyt.

AUGUST, 1947

THE ETUDE

The Etude Music Lover's Bookshelf



Any book here reviewed may be secured from THE ETUDE MUSIC MAGAZINE at the price given on receipt of cash or check.

by B. Meredith Cadman

George Frideric Handel (née Georg Friedrich Händel and pronounced Gay-oyc Friedrich Hayne-dei). His life was full of incidents that can be vividly narrated. The author has made the most of this opportunity.

Handel walked upon the European stage at one of the most impressive eras in European history. His childhood and young manhood in Germany, his visits to Italy, and his mature life in England, where he, chameleon-like, fitted his great talents to British taste and thought, are all presented in the most engaging manner with a well integrated historical background of the period.

Mr. Weinstock's appraisals of the musical works of Handel are well within the grasp of the average music lover, and are done with discernment. He gives a very understandable picture of the charges of musical kleptomania so often made against Handel. He states: "Except to the strictest moralist and the professional attributor, the facts in these cases are of little importance. Handel did borrow. So did Bach and Shakespeare. They nearly always not only improved beyond recognition what they took, but more often than not saved it from complete and eternal obscurity. It has never been claimed that Handel took a whole piece, as Bononcini did, and passed it off entire and alone as his own work."

The musician and the student will find in this new work a polychromatic picture of Handel the man, which may be read at leisure with delight.

AMERICAN FOLK SONG MASTER

"A TREASURY OF STEPHEN FOSTER. Foreword by Deems Taylor. Historical Notes by John Howard. Arrangements by Ray Lev and Dorothy Berliner. Commended. Illustrated by William Sharp. Pages, 222. Price, \$3.95. Publisher, Random House.

Stephen Collins Foster is an American musical pinhead. He stands alone at the top in his field. The only one who approaches him in the number of his works and in the widespread appeal of his memories is the Negro, James A. Bland, composer of *Carry Me Back to Old Virginia*. There have been many fine collections of the songs of Stephen Foster, but none quite so well assembled, none quite so effectively arranged for piano, none quite so exquisitely illustrated, none quite so finely annotated. Foster's songs were estimated to have been about two hundred. This collection contains fifty songs, many of which will be refreshingly new to some readers. Mr. Deems Taylor, President of A.S.G.A.P., in his customary unflattering style draws apart the curtain leading to this new excursion into Fosteriana. He calls our attention to the fact that Foster's average annual income was \$1700, and notes that if he had been living in A.S.G.A.P. days it would have risen ten times this amount. Mr. Taylor has not omitted to call attention to the fact that the opening phrase of *Old Black Joe* is identical with that of the *Sirdars' March* from Ippolitoff-Ivanoff's "Caucasian Sketches."

The notes of John Tasker Howard are those of one who has made long researches into Fosteriana, and are exceptionally informative and helpful. The illustrations are especially delightful, in that the artist has captured the atmosphere of one of the most romantic periods in American history. The book obviously will make a much prized gift.

ADVENTURE IN AMERICA

"Two ON A COVENTRY." By Lili Foides. Pages, 254. Price, \$3.00. Publisher, E. P. Dutton & Co., Inc.

Your reviewer cannot imagine a more delightful book. The warm, sympathetic, friendly manner in which Mrs. Foides reveals to Americans the glories and beauties of our own country, as seen through the eyes of a stranger, should make us all very proud of every acre, every field, every mountain, and every flower!

Andor and Lili Foides are certainly the kind of folk we want in America. Mr. Foides' spontaneous success in his concert tours was enough to make them very happy and to encourage them in a new land. The intimate descriptions of their meetings in the homes of Albert Einstein, the Franz Werfels, Arnold Schoenberg, and others are most interesting.

Mrs. Foides' description of her girlhood in Budapest and the way in which she became the only girl reporter on the staff of Hungary's largest newspaper is significant and captivating. Her very unexpected lecture tours in America, arranged so that they would parallel her husband's concert tours, carry many lighter moments and many serious ones, when she was able to bring to her audiences a feeling of sisterhood between all women of all countries. As the Foides saw the New World they found here a life unfettered by monstrous restrictions and conventions, which soon made them zealous Americans. It is heart-warming to read of their modesty and earnest desire to be good citizens, and we recommend this book as one you will want to have as your own.

A NEW AESTHETICS

"MEANING AND TRUTH IN THE ARTS." By John Hoopes. Pages, 252. Price, \$4.00. Publisher, The University of North Carolina Press.

Why does beauty have to be explained? Does the ornithologist see more beauty in looking at a peacock feather under a microscope than does a yoke! In seeing the gleaming bird strutting around with its tail feathers shimmering in the breeze? It is given to only a few philosophically unimpaired people to become true aestheticians—to cultivate, through analysis and synthesis, a higher appreciation and discernment of beauty. Your reviewer has kept in contact with modern musical expositions upon aesthetics, from Hanslick and Adolf Kulik, to the present. Dr. Hoopes' book is especially useful because he coordinates the other arts with music. Particularly valuable is his section upon artistic truth.

"MUSIC STUDY EXALTS LIFE"

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Unfamiliar Chopin

When I study a piece I like to know all that I can about its background. At present in Terzetti Op. 42. In everything I've been able to read about Chopin and his compositions I've never once seen mention of this Terzetti. When was it written, and why? It is completely little known and seldom played.

—T. H. Washington.

The staunchest admirers of Chopin must admit that this work is far from his usual style and idiom, but the title of the Italian atmosphere suggested by the title. It was written at Nohant in 1841, and published in the fall of the same year together with some capital works as the *F-sharp minor Polonaise*, the *third Ballade*, and the *Fantasia in F minor*. Chopin himself expressed considerable doubt as to its value when he wrote to Fontana: "I am sending you the *Terzette* and will appreciate your copying it. Please call it *Troispièces* and examine the collection of Rossini songs he has published. Among them there is a *Terzette* in F, I don't remember whether it is written in 6/8, or 12/8. This has no importance regarding my composition itself, but I prefer that it should be like that of Rossini. If the meter of the enclosed manuscript is not correct, then do not think it to be Rossini's, but make a new copy. It will be annoying for you to copy this bad thing so often, but I hope not to compose anything worse for a long time to come." Here we can disagree with Chopin, as we did with Debussy when he remonstrated to publisher Promont for having brought out, without further notice or approval, the *Révérence*, which he tersely termed "no good." It is doubtful that the Chopin *Terzette* will ever reach the wide popularity of the *Révérence*, but it should gain more recognition from pianists and students alike, for it is brilliant, short, effective, and besides, excellent for the development of finger agility and crisp rhythm.

Fumbler

For two years I have had a piano pupil age fourteen who cannot seem to play any of her studies without fumbling. I have taken, no matter how long she plays the pieces they are never satisfactory. I have done everything possible to have her play well but she continually makes mistakes, forgets things and often uses the wrong notes. Have contacted her mother and she has practiced several times a week, no change. I am discouraged and worried about her. I don't feel she practices enough and certainly is no credit to me. Can you suggest anything?

—Mrs. E. M. M., Oregon.

If I were you I wouldn't worry a bit about this "fumbler" student. I would tell you have done your duty and cannot be held responsible for a condition which you have so earnestly attempted to improve. The culprit is your pupil, who should be back totally the power of concentration. I can assure you that this case is not unique, and from everywhere we hear teachers complaining that young students who seem to play pieces (often too difficult) before studying them slowly and carefully. Result: they stumble at every measure or more, pay attention to the cadences, intonation, phrasing, or marks of any kind; in one word, they make a deplorable "mess" out of anything they try to perform. Unless these mistakes are made up of patience and application, it will go on

Correspondents with this Department are requested to limit letters to One Hundred and Fifty Words.

indefinitely and they will resemble the blind fiddler who scraped for pennies at the same street corner for fifty years, twelve hours a day without progress, with the same single tune, scratchily and incessantly, and without note. The worst thing about fumbling is this: one who allows it to occur practices it and makes it steadily more imbedded and makes it harder to correct as the months roll by. Mothers can do little. The only hope is that when your student grows a few years older, she will settle down and conquer an impatience and agitation caused perhaps by the hectic conditions prevailing in the world today: rush... flash... hurry, everywhere! In the meantime, you might look up a contribution I wrote in *The Enthusiast* of October 1940 under the title "Take Time to Take Time." This article remains of actuality and the reminder may be necessary. They still are self-control, composure, and a general attitude of placidity toward the problems of every day life.

Wants to Study Abroad

Could you please give me information regarding the necessary requirements and qualifications needed to enter the Paris Conservatoire (France)? They still are a Bachelor of Music degree in order to enter the Conservatoire, and approximately how long would one have to attend the Conservatoire to obtain a Bachelor of Music degree?—M. F. S., Pennsylvania.

This question is welcome, for it has often been put to me both verbally and in writing. The Paris Conservatoire is run on a basis entirely different from that prevails here in America. The degree of Bachelor or Master of Music does not exist, and the Doctorate is granted only for Law, or Medicine, or other institutions. Neither is there a system of credit-hours, or a fixed duration of study. Everything is based on the "Contests" principle. To be admitted, you will have to go through a first audition, or elimination; if you pass it successfully you will be qualified for the final. The number of students is limited to twelve in each class, and vacancies

The Teacher's Round Table

Conducted by

Maurice Dumesnil

Eminent French-American
Pianist, Conductor, Lecturer
and Teacher

very each year according to the number of laureates or ex-laureates at the end of the school year. Several foreign students can be admitted (*places d'étranger*), but only if they prove superior to native applicants (past and present) include the names of Fritz Kreisler, Goulmar Novas, and Beveridge Webster). Awards consist of second accessit, first accessit, second prize, and first prize, the latter being the highest and first prize, but one student may take first prize at his first contest, while another may stay the time limit of five years and never reach it. As to the requirements needed to enter the Conservatoire, a B.M. degree would be of no help. All that is needed is an advanced performing ability coupled with a solid musical background. The present pitch, and worst noted, the worst thing about fumbling is this: one who allows it to occur practices it and makes it steadily more imbedded and makes it harder to correct as the months roll by. Mothers can do little. The only hope is that when your student grows a few years older, she will settle down and conquer an impatience and agitation caused perhaps by the hectic conditions prevailing in the world today: rush... flash... hurry, everywhere! In the meantime, you might look up a contribution I wrote in *The Enthusiast* of October 1940 under the title "Take Time to Take Time." This article remains of actuality and the reminder may be necessary. They still are self-control, composure, and a general attitude of placidity toward the problems of every day life.

Three Cheers for the Light Classics!

I play the clavier up to the so-called first grade. I like to play such pieces as *Queen of the Fairies* by Smith, and similar pieces. I play this piece because my students have no chance of playing it like it. Some musicians smile sarcastically at this, but I tell them to teach some of the modern music, not one to hear it. Do you think there is any harm in keeping up these old pieces?

—Mrs. E. P. P., Tennessee.

Any harm? I should say no! In my opinion you can only gain by doing so, for these pieces are written pianistically, they combine a maximum of brilliance with a minimum of difficulty, and they possess a charm, a point too frequently overlooked these days. To me the name of Sidney Smith brings back many a treasured childhood recollection, and I remember these evenings in Normandy when my Mother played *Le Petit Éclair*, *Le Petit Éclair*, and other compositions that distinguish English composer-teachers. She played some of the *clavier* too, and how enjoyed it! Got it! I admit candidly that I still do, that I still find many of his pieces perennially fresh and appealing. *Le Petit Éclair* is right back in the foreground of my mind; *Le Petit Éclair*, and of Creole tropics; *The Last Hope*, into realms of the future. Old fashioned? Yes, perhaps, and a little too. But "high-falootin'" attitudes and sarcasms notwithstanding,

three cheers for old-fashionedism when this means sincere appreciation of music written without pose or pretence, for that "pleasure of the ear" vaunted by no less than Debussy himself. Recently as I perused through the "Album of Favourite Pieces" by Cécile Chaminade, I was impressed anew by the genuine beauty of Autumn, the poetic atmosphere of *The Fawns*, the rare elegance of *Pierrot* and *The Flatterer*. You may rest assured that music of this type will always be welcome to a vast majority of listeners among whom I am proud to count myself. I sometimes think that one whole realm devoted to the light classics (including Moszkowski, Godard, Raff, and others who besides their larger works didn't consider it unworthy of themselves to write much charming "drawing room" music would prove a successful venture. It would certainly be a happy departure from "long hair" programs in which sensual lubrications torture our auditory system, bore us to death, and set up new marks in validity and ineptitude. The public will always love music that is inspired, that "has something to say." The light classics answer that call, and they should find a place of their own in musical libraries. They have one in mine. On the other hand, if the incubation of cord of similar-composition happens to make its way to the music stand of my piano, it promptly continues on to where I think it rightfully belongs: in the waste basket!

The "Clair de Lune"

I would appreciate your giving me a few points in the correct rendition of Debussy's *Clair de Lune*. I have been advised to use only the *une corde* in the first eight measures, but I am not sure of the exact change of fingers as needed. 2. At what M. speed would you advise to play it? 3. Would you advise to use the *une corde* throughout the piece? 4. Do you have any special remarks to make with a broken wave line, an unbroken wave line? Especially the last two measures?—(Editor) M. L. Iowa.

I like the directness and conciseness of your questions, and I feel sure they will be of great interest to countless interpreters of this number, the popularity of the piano although a percussive instrument, is capable of producing musical sounds. People fail to realize the number of ways that a key may be played to obtain a thrilling result.

1.—About the thumb, wrists should be trained, and the entire arm should be trained.

2.—As to the thumb, wrists should be trained, and the entire arm should be trained.

3.—As to the thumb, wrists should be trained, and the entire arm should be trained.

4.—All such "arpeggiated" chords must be played in an unbroken succession, starting from the lower note on the right hand to the top note on the left hand to the top note on the right hand, and so on, so that the hands may be played together when the wave line does not go through is not correct in the present case.

WHEN we play the piano, our desire should be to produce every sound of which the instrument is capable, from the softest to the softest. Poking down the keys gives us just one kind of tone, and that the least desirable. A slowly depressed key will make no sound; but the speedier the key is depressed the brighter will be the sound. We should strive to make our tone as musical as possible.

A beautiful tone is produced through speed, and weight of attack, with normal muscular balance. If a key is poked, the tone is hard, but if a key is caressed the tone will take on a musical quality. In this way we get away from the percussive quality which may sometimes be valuable; but as a whole, is not desirable. The sharper the tone, the more pointed the finger, and the softer the tone, the flatter the finger.

To drop arm weight, or dead weight on the piano, will produce a thick, dull, organ like tone. To strike a key with tensed muscles will produce a hard ugly white tone. It will sound like a school boy who punches the

EARL BLAIR

piano because he hates to play it, and would like to break it. This same key struck with speed, and flexible, balanced muscle action will produce a light, bright tone. The bigger the tone desired, the more arm weight and speed will be required.

A tone pulled toward the arm has a great deal more beauty than a pushed tone. If you poke someone with a stiff, pointed finger it is offensive; but if you use a caressing motion, with the cushion of your finger, and push the stroke toward you, it produces a friendly feeling. This same law is applicable to the tone that may be drawn from the piano. We hear so many people play the piano as though it were a machine. A machine may be dexterous, and clever, but it cannot make music. The piano although a percussive instrument, is capable of producing musical sounds. People fail to realize the number of ways that a key may be played to obtain a thrilling result.

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Securing a Good Piano Tone

by Earl Blair

FROM NOTES SECURED EXPRESSLY FOR THE ETUDE BY ANNABEL COMFORT

As a child in Chicago, Earl Blair played for MacDowell, who encouraged him to continue piano playing as a career. He had no early teacher, but at the age of fourteen he began the study of piano under Allen Spencer, and theory with Adolf Weidig. He was working for the Aetna Life Insurance Company and studying piano at night, when Dunston Collins, then manager of the Chicago Symphony Orchestra, offered him a test soloist and accompanying with the Mabel Crawford Concert Co. This covered the large cities of the West, and upon his return from this successful tour Blair was offered an opportunity to teach a class of piano pupils at the American Conservatory. After accepting the class it was found that his interests turned entirely to playing the piano, and he has been at this school in the capacity of teacher for over forty years. Later he had the privilege of studying with Harold Bauer in Paris, and attending the classes of Godowsky, Lhévinne, and Zeisler.

—Editor's Note.

of muscular action. Bigness of tone can be carried to the limit of the pianist's power by forcing the arm weight, providing that proper flexibility is used. As the tone lightens, this force becomes less, and must be carried to the last degree of delicate tonal effect, by relieving the point of attack, to the point that the arm weight, providing that proper flexibility is used. As the tone lightens, this force becomes less, and must be carried to the last degree of delicate tonal effect, by relieving the point of attack, to the point that the arm weight, providing that proper flexibility is used. As the tone lightens, this force becomes less, and must be carried to the last degree of delicate tonal effect, by relieving the point of attack, to the point that the arm weight, providing that proper flexibility is used.

To acquire a correct arm line one is obliged to watch the central tendon of the hand, to be sure that it points toward the elbow. This again is a natural function of the arm, identical with reaching to pick up an object from a horizontal surface.

The Thumb

The teacher generally finds the thumb to be the trouble maker because it has been made, by nature, to go around the object that it wishes to grasp, and to come out at the side of the hand, and play up and down, under its own power, without an armstroke. It should be developed to the point where it will balance the speed, and flexibility of the other fingers. Why not make every piano stroke a natural stroke? One of the great pitfalls in piano playing is "thumping the thumb with a forearm turn." Pupils have a tendency not to use the individual thumb muscles at all. They hold the thumb stiff, and this habit must be eliminated before a balanced scale can be produced.

The quickest and best result can be obtained by a series of very simple thumb exercises. Clench the four fingers, and press them down on four keys. Be sure that the arm is relaxed even though the fingers are tense. Move the thumb forward and backward, and up and down in a circular movement, using a very light, flexible stroke, or loose stroke, curving the first joint of the thumb, then use only up and down strokes as you would normally play in a scale. The same exercise may be practiced with the hand open, and with the arm at a uniform height, and that no arm turn, or arm weight is used. Only the thumb muscles should be used.

Then the passing of the thumb should be learned. Depress the thumb with each individual finger, and pass the thumb under each 2, 3, 4, 5. Then similarly under 2 and 3, held down simultaneously, then 2, 3, 4, and 4,

finally, 2, 3, 4, and 5 held down together. These exercises must be practiced with a light floating arm, a flexible wrist, and a light finger stroke.

Bringing Out the Melodic Line

As greater volume is desired, more arm weight must be added. The bass tone and the melodic line must always be supported, and in this way we convey the story that we are trying to tell the audience. Fannie Bloomfield Zeisler said, "Chopin, played without the bass tones would sound beautiful." The bass can also sound beautiful without the treble; but, when you combine the two, and balance them properly, a beautiful result can be acquired. If a pianist overlooks tonal balance, he misses one of the biggest phases in piano playing.

When playing chords, and bass notes, if the player desires to stress the tops and bottoms of the chords, the weight must be turned toward those notes, which causes the elbow to turn toward the body. If the inside notes of the chords are desired, the weight must go on to these notes, and the elbow will naturally turn away from the body. It is all a matter of forearm turn. The intensity of the point of attack is just as important as the driving rod of an engine. All of the joints leading to that driving rod must be "oiled" to the last degree. What is the job of an engineer? To see that the joints are well oiled. What is a pianist's job? To keep the diaphragm, or body, shoulders, elbows, and wrists relaxed (oiled).

Handling the Different Schools

In interpreting the Bach and pre-Bach school, we must employ the greatest finger dexterity, clarity, and lightness, and speed of muscle action. The harpsichord is not played the same as the piano. It would break under the strain. The pre-Bach school is on a par with the French school of piano playing when it comes to delicacy. All of the early contrapuntal compositions must be performed with clarity, and lightness of attack; but following the same principle of balanced arm weight, flexible muscles, and intensity of the point of attack.

The German school should be played with a bigger tonal concept than the French school. The Debussy *Clair de Lune* must be played so lightly that the pianist must, figuratively speaking, remove the bones from his arms and hands. In the ephemeral compositions of the French school, great tension should be dismissed, while the modern school of piano playing is handled in still another way. Stravinsky, Bartok, and Prokofiev must be played with great intensity of muscle. The ultra modern ex-

tainty lean toward the percussive side.

Of equal importance with tonal expression is rhythmic expression. Unless the player makes a composition to sound machine like, the human element must enter into it. This means that every phrase must be pliable, like rubber, and not sound as if it were cut steel. Every phrase must be stretched, or contracted, as the emotional feeling and tonal coloring requires. There is nothing more deadly than metronomic playing. There is nothing more deadly than unrhythmic playing; but rhythm is a flexible thing, and must be treated judiciously as such.

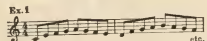
Each four measure phrase should be made to sound

Variations on a Given Theme

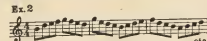
by Howard A. Wolfe.

"VARIETY'S the very spice of life," sings the poet, Cowper, and variety has reformed my technique. Are scales tiresome work for you? Do five-finger exercises bore you with their endless repetition? Does trilling seem so difficult that you despair of conquering it? Do your arpeggios refuse to flow smoothly and evenly? If all these things are true for you, it may be that you can overcome the difficulty by means of a kind of variety in practice that has helped the writer.

The problem and purpose of all technical study is to adapt the hand to the piano. And since such study is the very root of an effective interpretation of a composition, it should be of the utmost interest to all musicians. But often piano students have little or no interest in real technical work. This lack of interest lies not in a real dislike for exercises but in the monotony of technical studies. For example:

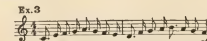


This is played up the scale in parallel motion for two octaves, and then reversing the pattern it comes back to the starting point like this:



Here are found the usual difficulties in the technical fare of piano students. The rhythm is unvaried, and the thumb and fifth finger carry the burden of accented notes. The student after playing this several times loses interest, and allows his hand to fall toward the thumb and the fifth finger as each is played in turn. Combined with the first points mentioned, this habit produces a "bumpy" accompaniment.

The purpose of this exercise should be to make the hand and fingers elastic and flexible rather than to make one finger as "strong" as another. By laying the burden of accented notes only on certain fingers the purpose is defeated. But if all fingers are required to assume the accented notes at various times, then the purpose of the exercise has been fulfilled and the hand is equipped to deal with any combination of notes or rhythms that come its way. There is no harm in playing exercises that are partitioned into even rhythms; but if they are played in this way all the time the hand and mind become stale from monotony. Competitions are exciting and varied, and that is why people like to play them. An exercise is very seldom exciting, but it can be made as exciting as a composition. And while it is stimulating and interesting, it is also excellent training, for it keeps both the mind and the hand alert and elastic. The method is very simple. If we take the above mentioned exercise and play it thus:



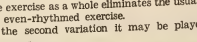
we accomplish a rhythmic variation that demands attention. The dotted note can be made as short or as long as desired. It will be found, however, that the main accents are still on the first and fifth fingers,

expressive. The melodic line must work up to a climax and then descend, which means the adding and subtracting of weight, transference of weight, and speed of attack.

In learning to play the piano, natural actions should prevail. Grace is power, and is natural muscle action. The athlete's muscles have been fully developed, and he does not stiffen. He uses his muscles naturally, and the fatter pianist should copy the athlete in this respect.

Creation of an emotional sensation in the listener, should be the aim of the pianist, and when he has done this he has accomplished his purpose, and has made music. This is what we should all strive to achieve.

But the exercise as a whole eliminates the usual failures of the even-rhythmic exercise. For the second variation it may be played thus:

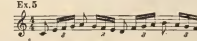


Only once in every fourth measure does the thumb or fifth finger bear the accented note. The accent is played in all fingers, but it must be played with complete relaxation of the hand and arm. As a matter of fact, it cannot be played otherwise; for if it is played with the slightest strain, there is a certain stalling at the notes, and the wrist becomes stiff. As a result, the player becomes tired and fumbles the notes.

The result to seek from this exercise is not speed, although that will come, but elasticity and quick action. If speed is attempted at first, the exercise will be unacceptably difficult. But if only a quick snappy action of the fingers in the passage from one note to another is the goal, it will be found that in playing the even-rhythmic passages a remarkable amount of speed likewise has been gained.

Many students suffer from "long" fingers and a variety of other hand peculiarities. These disappear amazingly fast under this treatment, because all the fingers must learn to make quick responsive adjustments to the keys.

The third example of this exercise involves a form of triplet. Here again we have the original account:



The fourth illustration shows a form like that of the second but graduated to a further step of attention. This, like the second form, should be played slowly, but with quick snappy finger action:

ANNOUNCEMENT

THE ETUDE finds pleasure in announcing that it has acquired a short series of articles of unusual interest from

Andrés De Seguro

eminent leading basso of the Metropolitan Opera Company for many years and now a distinguished teacher of voice. Mr. De Seguro literally "knew everybody" in opera and his recollections of the great stars are most interesting and significant historically. The series will begin in the September issue.

"MUSIC STUDY EXALTS LIFE"

Ex. 6



These four forms are applicable to every special department of technical exercise, scales, arpeggios, trills, tremolos, octaves, five-finger exercises, double thirds, sixths; in fact, any technical exercise can be used in these varied forms. As stated before, speed is not the first object of these variations. What is wanted is ease and quickness of finger passages; a relaxed wrist and hand; control at all times. Out of these staggered rhythms are bred speed and smoothness.

It is a great accomplishment to play the forms of technical work with perfect control, speed, and tonal variation. But it cannot be done without exercise. If the exercise is interesting and amounts to play, who would not be willing to work at it?

Besides being interesting and stimulating, this exercise is productive of noticeable results in a short time. When people could devote hours a day to practice, they had always used. But today in this twentieth century, when the tempo of everything is incredibly stepped up, people haven't the time for long hours at the piano. So here is the exercise that answers their need. It is not a short cut, in that it leaves out essentials of good technique, but it is a short cut because it produces a competent piano technique in shorter time than was possible with the older forms.

True or False in Harmony Land Pertinent Queries

Prepared by Dr. H. Alexander Matthews

Dr. Henry Alexander Matthews, gifted composer, organist, teacher, and conductor, was born in Cheltenham, England, in 1879. He was trained by his father and came to America in 1899, settling in Philadelphia, where he has been organist of the famous churches in the "City of Brotherly Love." He has written over two hundred works. One of his most widely used piano pieces is *The Pines*. —Editor's Note.

TEST your knowledge of the rules of harmony. Mark yourself one point for each correct answer. See what your average is.

1. Diminished intervals contain one semitone less than perfect and minor intervals. True □ False □

2. Notes are expressed in musical notation by signs called notes and rests. True □ False □

3. A chromatic scale contains fourteen notes. True □ False □

4. All intervals, harmonic or melodic, should be measured from the bottom note upwards. True □ False □

5. A piece of music written in 3/4 time would be played slower than the same piece written in 2/4 time. True □ False □

6. The three fundamental triads, Tonic (I), Dominant (V), and Subdominant (IV), contain all the notes of the scale. True □ False □

7. A succession of three first or second inversions of triads is always effective. True □ False □

8. There is one diminished triad in the major scale, namely that one upon the leading tone (VII). True □ False □

9. In the second inversions of triads the best note to double is usually the bass note (5th). True □ False □

10. The third of a Dominant Seventh chord is major in the major mode and minor in the minor mode. True □ False □

11. The interval of a Dominant Seventh chord, being a discord, always resolves downward one degree. True □ False □

12. The Subdominant Triad (IV) in root position progresses best to a Mediant (III). True □ False □

13. The combined notes known as a Dominant Seventh chord is peculiar to one key, major or minor. True □ False □

14. Disjunct triads are (Continued on Page 468)

THE ETUDE

BATTISTINI, the incomparable Master of Bel Canto," by Evangeline Lehman, in *The Trumpet* for June, 1946, has revived happy memories of my own in regard to the "Incomparable" Battistini.

As the first of the many professional singers to be sent by the Y.M.C.A. to entertain the A.E.F. in World War I, I arrived in Paris November 2, 1917. In my student days I had got to know well Paris and its possibilities, so I set out at once to discover what was doing in the great city in time of war. Almost my first discovery was the announcement that on December 1, Mattia Battistini was, as guest, to sing the title role in "Henri VIII," by Saint-Saëns at the Paris Opera. This was most welcome news to me. For years I had heard about Battistini's wondrous voice and art, and also about his aversion to travel by water, which was as great as Rossini's dislike of travel by rail, and would certainly prevent me from hearing him on this side of the Atlantic. Midwinter usually found him in Russia, but war had broken his routine and here he was in Paris, inviting me to come and judge his quality for myself.

Of course I was early in a good seat on the evening of December 1. The next day I wrote in my diary the following too brief comments. "The opera ('Henri VIII') is stupid, but it gives the baritone (in the title role) a good chance to show off. Battistini is said to be seventy—probably he is in his sixties (actually he was sixty when I heard him), a tall, rather heavy man, somewhat slow on his legs, as if from age. His voice is a *baritone di grassia*, weak and flat in pitch in the lower part, but it rises lovely in the upper. He emits it freely and with fine phrasing and breath control. He sang in French, rather to the detriment of his production, though his French diction is better than that of most Italians. I wish I could hear him in an Italian opera."

It is evident that I had not yet heard the Battistini of my dreams. I feel safe in generalizing that no real Italian ever masters the correct utterance of the modified French vowels that do not exist in Italian. In my experience I have heard no exception to this generalization, which includes the highly fastidious and competent Battistini—a perfectionist in his art. Naturally, a faulty vowel formation mars the quality of the tone.

My wish to hear Battistini in Italian opera was soon granted: December 22, I heard him in "La Favorita," by Donizetti, in which he had made his operatic debut in Rome in 1878. My diary says: "He sang in Italian and his voice was simply glorious. Of course, it is only a lyric voice, but within its limits of power—and Battistini seldom, if ever, forces it—it is perfection. It occasionally went a little sharp on the top; except for this, perfectly on pitch. They say the man is sixty-nine years old, but his voice shows none of the usual signs of age. It is fresh, mellow, and absolutely steady; and there is no shortness of breath—indeed, the breaths would be exceptionally reliable and easy for any singer. I never heard such sturdy direct contact with his lovely art to an end. I have some of his phonographic records, which revive my memories of his voice, but no mechanical device can possibly give the full richness of that glorious instrument, that exquisite bel canto."

While Battistini was ravishing the ears of lovers of beautiful singing, according to Italian standards in the great city of Europe his alma mater, the contemporary, the Frenchman, Pol Plançon, was exemplifying French vocal art at its best in London and Paris and the United States.

Pol Plançon was born of humble stock in northern France in 1854. He studied singing in the class of Du-

later, of which, nevertheless, I have a happy memory. Cesar Thomson, a celebrated Belgian violinist, and Battistini were the headlines on the program. Conventional afternoon concert dress—evening clothes were forbidden, absolutely, during the war—did not enhance the grace of the aging figure of Battistini, but his voice was in its best estate. His first appearance offered a group of old Italian and French songs, including one familiar, "Caro mio Ben." He stood back of the accompanist, instead of in the bend of the piano, and from time to time even in "Caro mio Ben," peeked over the accompanist's shoulder at the printed notes.



MATTIA BATTISTINI



POL PLANÇON

prez, a famous singer for whom Donizetti had written the leading tenor roles in "Lucia" and "La Favorita," and who used to split the ears of the groundlings with his *ut de poitrine* (high C from the chest). In 1877 Plançon made his debut in Lyons as *Saint Bris* in "Les Huguenots" (subsequently one of his very best roles). In 1883 he appeared at the Paris Opera as *Mephisto*. London first heard him in 1891; New York in 1893. From then on he confirmed his appearances to England and the United States.

A Beautiful Vocal Instrument

Plançon's voice was a true "basso cantante" with an excellent high F and an available low D. Throughout its range it was smooth, mellow, homogeneous, effortless, always adequate, always firm. I was so fortunate as to hear that beautiful instrument many times and now, after an interval of some forty years, it is a pleasure to me a lifelong lover of the art of singing, to recall its lovely tones.

In the early part of his career, Plançon told me, he had been hampered by an imperfect breath control, which would leave him at the conclusion of a performance physically exhausted. Fortunately, he came under the influence of a retired Italian tenor, Strigani, who taught him the correct principles of breathing for singers (probably, what we call today "diaphragmatic-costal"). His breath support became like a solid column of air on which the voice rested, as buoyantly as a cork on the surface of a body of water. Every tone, whether loud or soft, high or low seemed to be derived from an unlimited reservoir. (Continued on Page 474)

VOICE

"MUSIC STUDY EXALTS LIFE"

Use Musical Terms Accurately

by Herschell C. Gregory

WHEN one considers the evolution of music from the days of the ancient Greeks and the different meanings of various musical terms in many nations, and the free translations of the terms in many languages over a period of many years it is not surprising to find just apprehensions have originated concerning the proper meaning of the general terms commonly in use in music terminology. In 1474 Joannes Tinctoris wrote the first compendium of musical terms. His book has been published in various languages since that date and it is only natural that these terms should have often been translated into different meanings; and as foreign artists and teachers travel from one country to another, new conceptions and meanings have evolved. The misuse of these terms is not confined to students, as many teachers even in our colleges and universities often give a mistaken interpretation to their classes and ensembles. It is the purpose of this article to list some of the most common words in music terminology in the hope that both students and teachers will acquaint themselves with the correct meanings of terms in everyday use.

Bar and Measure

The word bar which is sometimes used as a synonym for measure, and sometimes called a bar line is vertical line across the staff before the initial measure. The bars divide the staff into spaces which represent equal measures of time, and first came into use about 1600.

The measure is the division of the time in a composition into units of equal duration by means of bar lines. It is the group or grouping of beats made by the bar. The position of the bar line is indicated by a mark on the staff by bars just before them. The function of the measure is similar to the foot in versification, and may also be described as the notes or rests included between the adjacent bars.

Time and Tempo

The word tempo may be described as the separation of music into divisions marked by the bar lines. It is the regular return to that beat. It is almost always used to denote the divisions of the measures, these divisions being classified as duple, triple, and quadruple. If a person is engaged in beating or marking the tempo he is said to be keeping time, but the grouping of sounds into stronger and weaker pulses or beats produces what we know as time. In one respect it cannot be said to represent a musical term as the tempo is not an elapsing while music is being played. A symphony may be forty minutes in length, playing time. Another explanation of the term is the grouping of the successive rhythmic beats or pulses into marked measures. The length of these beats being represented by a note taken as a time unit, an equal number being marked off to each measure by the principal accent, the position of which is determined by the bar. The term, time, is often misused when we refer to the position being in 4-4 time when in reality what is meant is the meter or measure.

Tempo is the Italian word for time but refers to the speed of the rhythm, or the rapidity with which the natural accents follow each other. It signifies the pace or rate of speed at which a passage, or composition moves and may be represented at the beginning of a composition, or movement, by the words *ad libitum*, *andante*, *allegro*, *presto*, and others, or by a metronome indication in which the speed is computed by beating

the minute equal to 60 M.M.; as: 120-quarter note would mean two quarter notes to a second. In some compositions the term may also signify a characteristic manner or style as: *tempo di menuetto*, or *tempo di valse*. The above Italian words are often modified by other words in conjunction as: *Allegro assai* or *Presto*, *ma non troppo*. In the course of a composition we find terms relating to pace as *Tempo rubato* or *L'istesso tempo*.

Rhythm and Meter

Rhythm is pulsing flow, or measured motion in music. It denotes the regular pulsing of the beats in the sense in which Berlioz describes it as, "the very life blood of music." It is the regularity or flow of movement which is expressed by strong (accented) and weak (unaccented) beats, each measure consisting of a uniform number of beats or time units of which the first has the strongest beat. Rhythm may also be described as the regular grouping of long and short, or accented and unaccented sounds. The beauty of a piece of music is not in the equal distribution of the strains in the ground, but in the waving of the heads in the summer breeze. Likewise the beauty in music is found in the pulse or steady persisting succession of beats or measures, and sometimes called a periodically accented rhythm. It is also a term applied to measured and balanced movement, and in a wider application in music it denotes the arrangement of the measures into figures, phrases, and sentences as marked off by the various cadences.

Meter is the regular succession of accented and unaccented beats in music which correspond to certain accents in Greek poetry based on the foot. It is that part of the rhythmic structure which divides a composition into measures by means of regularly recurring accents, each measure containing a uniform number of beats or time units of which the first has the strongest and distinction. It refers to the manner of emphasis or stress and is sometimes spoken of as the measurement in music.

Expression and Interpretation

Expression in music is the manner in which the performer reveals the intentions and feelings of a composer or himself in a composition by use of such means as details of harmony and melody, variations in tempo and dynamics, and the selection of timbres. Words and signs are written in the music to aid the performer in giving a proper expression, but of course there is much true expression which cannot be expressed by written words and signs, but by only the good taste and culture of an artist. Richard Wagner once wrote that, "A singer who is not able to recite his part according to the meaning of the poet cannot possibly sing it according to the intention of the composer." Interpretation represents the delivery or criticism of the thought or mood in a work. It is the act of expressing, and music in its outward form is a composition of varied sounds or tones, as expressed in such style as to imply the elevation of the emotions.

Tonality and Intonation

Tonality refers to the key in music, or the affinity of a group or series of tones for a central tone or tonic. It is the character of a composition through the relationship of all its tones and keys to the central key. The tonal element of a composition is the element of key feeling which enables an A Cappella choir to sing in the proper key throughout a composition. Tonality is the basis of

modern music where musical ideas combine chords which belong to two or more unassimilable tonalities. Intonation is the sounding of musical tones with absolute correctness in pitch and quality. Correct intonation means that the time and false intonation means out of tune. If used in reference to the pitch of a tone it is said to be true or pure if the tone is correct in pitch. An instrument such as the piano or organ on which the pitch cannot be altered by the performer is known as an instrument of fixed intonation. A violin or clarinet on which the pitch may be altered by the performer is said to be an instrument of free intonation.

Tone Color, Tone Quality, Timbre

Tone color refers to the tint or shade of color, or any modification with the brilliance of a tone. A covered tone produced by a singer is said to be in color, while an open tone is described as being white or light. Arthur Bliss composed a Color Symphony some years ago and it is possible of course to associate a musical mood with the mood suggested by a certain color; but, as every student of musical aesthetics knows, color has also been associated with the timbre of certain instruments. If we accept one theory, we cannot easily disregard the other.

Tone quality is that element or characteristic which distinguishes the sound of one voice, or the sound of one instrument from another, this element being dependent upon the overtones. The different tone qualities in instruments are due to their construction, material, and method of playing, while the difference in notes is due to the size of the vocal cords, size of the mouth, nostrils, and other resonance cavities.

Timbre is a rather difficult word to define but it literally means that quality of tone which really touches the heart and most vividly emotionalizes the musical sense. In singing, it is the enveloping overtones which come to a rounded point and are felt in the masque of the face. It is the forward ringing hum which gives carrying power to the voice and is a necessary attribute of all successful singers. The timbre is distinct from loudness or intensity and depends chiefly on the number and character of the overtones.

Intensity and Volume. Intensity refers to loudness, or force and energy of a tone, while volume means the quantity, fullness, or roundness of the tone.

Articulation, Enunciation, Pronunciation, Diction

Articulation is the distinct and clear utterance of words by the vocal organs. Literally it is the art of joining of sounds, and may refer to the production of correct tone by the proper adjustment of the lips or fingers to an instrument, as the staccato tones on the flute and trumpet.

Enunciation is the act in announcing or expressing definitely a statement especially in regard to the delivery of a speech. It refers to the distinctness of speech and literally means to proclaim in an audible manner.

Pronunciation is the combined art of articulation, and enunciation. It is the art or manner of uttering words, marked by the correct accent and inflection. One writer has said: "We articulate consonants. We enunciate vowels. We pronounce words."

Diction includes articulation, enunciation, and pronunciation, and also includes phrasing, manner of speaking or expression, and the choice of words.

There are many words which are mispronounced and misused among musicians. The word *catgut* is well known. No musical strings are made of catgut, although often called so by this term. Aside from the *violin* the remainder of the strings are made of sheep or goat's. The word *Concerto* is pronounced *Kon-tschair-to* and not *Kon-sair-to*. *Etude* is pronounced *ay-tude* and not *é-tude* (French *ay-tude*). *Fantasia* is pronounced *fan-tas-ee-ah* with the accent on the first syllable. *Violoncello* should never be pronounced or spelled *violinello*. *Requiem* is *ré-qui-em* and not *wreck-qui-em*. M.M. stands for Maetzels's metronome and not *Maetzels* mark. A person who plays the piano is called a pianist, and the second string of the violin, *Portamento* means a drawing of the finger and violinist, but has a different meaning to the pianist. In singing it refers to the passing from one note to another. Interval in which the voice perceptibly glides and rises, as in the *trill* in the music of the term is applied to a pressing accent with some degree of separation between the notes.

In a sonata for violin and (Continued on Page 470)

THE ETUDE

The Importance of the Piano For the Organist

by Dr. Alexander McCurdy

Editor of the Organ Department

THE PIANO is really a more important instrument for the organist than the organ itself. We have heard, so many times, that the piano is the basis for every instrument and actually is the primary instrument for the study of music itself. Organists become so thrilled with their instruments that sometimes they hardly appreciate any other. I love the organ and no one enjoys playing it more than I, but still I am in awe of the piano and wish I could play it better, because I would be a much better organist, technically, musically, and otherwise.

It always interests me to see how well some of the really great performers on other instruments play the piano. Carlos Salzedo, for example, who is a master of the harp, is a very competent pianist. When he plays he seems to caress the piano; everything is done so elegantly. I enjoy hearing him play the piano either as a soloist or in ensemble. Saint-Saëns was a great composer, organist, conductor, and pianist. Alfred Hollins, the great English organist and composer who was blind, toured Europe and America as a pianist and organist. The late Lynnwood Farnam, who is one of our greatest organists, played the piano beautifully. He played everything from Bach to the latest song hit of the day (sometimes he wrote out twenty-five different choruses of some popular tune and memorized them all). Many are aware of Lotte Lehman's esteem for Bruno Walter as a pianist, also for Sir Thomas Beecham. Fritz Reiner is familiar with all instruments, and is an excellent performer on the piano. Next to me I regard his playing *continuo* in Mozart's "Marriage of Figaro." I could go on and on.

The Piano for Finger Practice

Organists need to consider a number of things in connection with the piano. There is no doubt that they need to practice the piano to keep fingers in condition. Generally the organ does nothing for the player in this regard, and anyway, it is foolish to use an organ for this sort of thing. Some organists never think of practicing scales and arpeggios with the metronome; perhaps there are many who don't have to do so. It is fairly certain, however, that for the most part, as to many organists, a tremendous amount of good if they would do such a thing and do it regularly. Organists need to practice the piano to keep in condition musically. Many times the organs to be played are not too inspiring. It would be organisms good to sleep themselves in Brahms, Chopin, and Rachmaninoff.

The most important reason for this is, perhaps, that the organist needs to practice just plain notes. The player could do a much better job at the organ if he were thoroughly familiar with the notes. Time and again he may take things to the organ which have not been sufficiently prepared, and most of the good effect that he should be deriving is lost because he does not know the notes. One cannot interpret music if one is busy with notes. Notes are important and must be learned; however, music that sounds "notey" is very tiresome. It must have life.

Good organ playing comes from attention to detail, and the best way to master detail is to practice carefully on the piano. It is certain that no fugue should be taken to the organ until the fingering is well worked out; and the most convenient place to do this is not at the organ, but at the piano. The technical details, for the greater part, can be done at the piano. The parts alone should be practiced for some time; then the hands separately; next the right hand and pedal; right hand and pedal; and finally both hands and pedal may be slowly played together. We all wish that we could read well enough to put them together at once, but unfortunately, the most of us are not that good.

A friend in New York, one of the excellent organists of this country, has a unique method for learning new music of which he deserves a great amount. He takes every new piece to a friend, a good pianist for his suggestions on the fingering. In this way my friend learns the music with the correct, convenient fingering. He gets all of the tricks of the pianist and applies them to the organ. I have never seen a more finished product. This man is a specialist in Tourneville. Sometimes I find it awfully hard to wrap myself around some of the passages which Tourneville writes. In recent years I have been in Paris due to insufficient practice on the piano. After that my fingers will be relaxed, when playing the organ. If, after all, if we

tenition, I fear to these apparent details.

I find that piano practice is a great help for brushing up on technique. When I feel that I have runed something in a recital, I can't wait to get home to fix it up; and at the piano I can brush up a passage here or a scale there of immense value. The preparation that should be done at the piano on accompaniments, solos, and all sorts of music to be played on the organ is of great value. If, for example, we have a certain accompaniment that is written for the piano, but which must be transcribed for the organ, what a help it is if we can really play the accompaniment first on the piano.

Preliminary Work at the Piano

In the preparation of such works as the *Toccata* from the Fifth Symphony by Widor, I am convinced that most of the preliminary work should be done at the piano. The passage work, the technical details, on the organ without detailed work ahead of time. How true this is for the *Toccata*, *Thou Art the Rock* by Mulet, the *Toccata* in *B Minor* by Gigueux et al. We must have clean time to analyze them anew and at any good speed; in fact, we need considerable reserve. We hear these pieces played many times when they are so uneven. Most of the uneven playing on the organ in contrast to the piano is due to the insufficient practice on the piano. After that the fingers will be relaxed, when playing the organ. If, after all, if we

are all tied up, it doesn't seem to me that the pianists will work right. Nowadays with all of the excellent methods for playing the piano that are available, we would do well to apply some of them to the organ.

When I first began to study organ with Lynnwood Farnam, he insisted that I also study the piano, and with an expert. For this I shall never cease to be thankful. I could ill afford to study piano along with expensive organ lessons. What was more, he sent me to one of the most expensive teachers in New York. I spent money like water and practically went broke, but I was most thankful for it, and have been richly rewarded. I appreciate Mr. Farnam being so hard boiled about it. I actually practiced piano twice as much as the organ. In addition to the regular piano lessons, all of my notes for the organ were learned on the piano. Mr. Farnam insisted that I always work for a good tone (not many organists just pound the piano). It is certain that my appreciation of the piano is today one of my big helps musically. After all, the piano repertoire is perhaps only second to the organ repertoire.

The student's aim these days, seems to be to get to the organ as soon as he can play a hymn or two. How foolish this is. It is my conviction that one shouldn't even study the organ seriously unless he has at least studied and can play well the Two and Three Part Inventions by Bach. The more piano one can get the better organist he will be. Some students are always complaining about the fact that they can get only an hour or so a day for organ practice. Frankly, I would think that an hour a day is ample, if the manual work is prepared before coming to the organ. I hear students using up precious electricity, wearing out organs, playing wrong notes, and not keeping their hands together, let alone their feet. They think, for the most part, that if they don't have a four manual organ with twenty-five general registers they can't learn to play. They get used much further on an old pedal piano. When one has first learned to play the notes on the manuals, and then takes time to work in the pedals, it is nothing short of wonderful, how much music can be learned in a short time at the console.

Big repertoires are an advantage; it is a grand thing to have plenty of music always on call. I wish that I did have the repertoire that some of my friends have, and be able to play the music they want. Most of us can't do it. I am sure that if we would play fewer numbers, play well what we do play, with clean notes and passage work, we should be much better off. With all of the mechanics that we have these days and all of the possible effects, it is imperative that we not have to think of technical difficulties and the notes themselves. We want to hear music notes. Take, for example, some of the things that you have played for years. Clean them up. Analyze them anew and work up the messy places. Make every effort to keep them regularly. Learn some new things using this method. Don't think that you are so good that you don't need to practice scales and arpeggios. You will find, if you have been doing it recently, that your fingers will be all thumbs. If there are (Continued on Page 468)

A Course in Orchestral Instruments For Music Educators

by Arthur H. Christmann

THE PROBLEM of providing an adequate course of instruction for prospective teachers in the less common orchestral instruments has always been a question with administrators of school music, teaching such courses. The general music teacher undertaking his first position is expected to know how to teach every instrument necessary to the well-balanced orchestra and band. The instrumental specialist teacher, concentrating on orchestra and band, is expected not only to know how to teach all instruments, but to do so skillfully and thoroughly. How seldom this is actually the case, the teacher-trainer knows only too well. The general (sometimes called "vocal") instrumental teacher sets about her instrumental work with fear in her heart and a lack of confidence which immediately betrays her superficial background even to the most obtuse of students. The instrumental specialist is usually one who plays several instruments quite acceptably and has genuine instrumental talent. He usually sets about his work with a confidence, sometimes almost a bravado which is reassuring to the student and to himself, but in many cases his background on the more uncommon instruments is fully as spotty as is that of the general or vocal music teacher. His insufficiency, however, is much less easily detected, and therefore, it is probably all the more dangerous, for his talent enables him to put on a big show, and to teach incorrect practices and habits with as much confidence as he would if he had studied that particular instrument with the greatest of living masters.

Problem of Detailed Instruction

The responsibility of the training institution toward both of these is clear. The general music teacher should be given a sound basic course which will enable him or her to teach instruments correctly and with confidence. How true it is that the typical first position of the young, just-graduated music teacher is apt to be in a small system where one person teaches all the music there is in town, both vocal and instrumental. The instrumental knowledge given to the general music teacher cannot be as extensive as that given to the specialist, but it should be correct. He or she need not be a competent performer on any orchestral or band instrument, but such a person should be equipped with definite, correct knowledge of how to present and teach the various instruments, what bad habits to guard against, how to recognize good and poor posture, suitable books to use, what are the chief difficulties, probable rates of accomplishment, and so forth. The instrumental specialist should be given the same type of course, covering the instruments upon which he is not a competent performer. The great difference will be in the way the specialist takes to the material, which in most cases will be "like a duck to water." In a given amount of time the specialist will have assimilated the knowledge given him more thoroughly than the nonspecialist, and in addition he will probably be able to give a rather good account of himself in actual performance on that particular instrument.

Most teacher training institutions of today are providing a fairly good course in the basic type instruments of each of the orchestral families. These are most frequently the violin, clarinet, and trumpet. This is as it should be, but the difficulty arises when it comes to adequate instruction on the less common

and more difficult instruments, especially oboe, bassoon, and horn, but also on the flute, trombone, saxophone, tuba, tympani and the various other branches of percussion.

All instruments have some factors in common; this is certainly a blessing for the harassed instructor, who is required to teach them all. Nevertheless, there are certain practices and factors which are peculiar to each instrument, and it is these with which our prospective teachers should be made acquainted, to whatever extent possible.

Here, then, is the problem more specifically. If this detailed instruction is to be given, it must be imparted by instructors who are themselves specialists on the various instruments. Where are such instructors to be secured? How are they to be adequately paid, and how can the programming of classes in so many different instruments be taken care of? Moreover, who is to supervise the work of so many different teachers, to coordinate their efforts, and see to it that they present their knowledge skillfully and in such a form as to be of most benefit to the prospective teachers?

At the Institute of Musical Art of the Juilliard School of Music, the specifications for a new course in Orchestral Instruments were worked out by the writer. This course, by taking advantage of some of the special facilities which the Institute afforded, attempted to answer some of the foregoing questions, and provide a source of knowledge for the prospective instrumental teacher which would be at once extremely practical as well as authoritative.

At the time of the inception of this course the training in instrumental music consisted of a two year course in string instruments, a one year course in clarinet, and one year in trumpet. One of these, either the clarinet or trumpet, was taken during the second year simultaneously with the second year of the course in strings, and the remaining instrument during the third year. This left the final year available for the new course in Orchestral Instruments, thus rounding out a thorough course of study in the various instruments. To complete the picture as a course of study in instrumental music also included courses in methods of teaching band and orchestra.

A Workable Solution

The course in Orchestral Instruments was organized as a symposium, each student coming in contact, for successive periods of four weeks, with a specialist teacher for each of the instruments of the course. The class itself was divided into several small groups of from two to four students each, and as there were seven instruments taught and twenty-eight teaching weeks in the year (two weeks for examinations), this allowed a rotating schedule which was very workable.

All of the subgroups into which this course was divided met at the same hour, in a set of small practice rooms in close proximity to each other. The various groups were under the general supervision of one

person, in this case, the writer, who visited from room to room during the hour, seeing to it that all instruction was proceeding correctly and smoothly, occasionally taking part in the discussion. All of the foregoing setup has doubtless been easily comprehended by the reader, but at about this point he will certainly find himself puzzled by one consideration about which nothing, as yet, has been said. "How is it possible," he will ask himself, "even though the instructor be a specialist and an expert performer on his instrument, for a student to take away anything of permanent value with only four class meetings on each instrument?" The answer to this question reveals the heart of the germ of the basic principle which underlies this course.

The first premise which was taken in planning the course was this—that if a teacher is armed with sufficient authoritative knowledge of how to teach an instrument, and of what to teach, of what bad habits to root out and of what good habits to encourage, of the correct playing position, correct method of holding the multiphonic device or bow, that teacher can do a very creditable job indeed even though he is not a competent performer on that instrument. So much poor teaching is being done today because school instructors are teaching instruments they do not command with their gorgeous silk and gold enclosures, knowledge about them. They are teaching by guess, they think they should be done, or the way they have seen somebody (who has probably also learned incorrectly) do it. In many cases instruction has been given which is definitely incorrect—against all the authentic tradition of a particular instrument. The writer has found this to be true in the cases of the instruments upon which he considers himself an expert instructor, and there is no reason to suppose that the case is different with any of the other instruments.

A Pedagogical Precept

The second premise was that if one instrument of each orchestra type was thoroughly studied, the other instruments of the various choirs could be learned far more quickly by relating them to the known instrument, emphasizing common factors, identities, parallels, similarities, opposites, and so on. This practice tallies with the old idea that a man must be deep before he can be broad, that at least one of the branches of his knowledge must have deep, solid roots, so that all the other branches will have something sturdy to cling to. It also adheres to the time-honored pedagogical precept, "Teach the new in terms of the old." The element of common factors between instruments of the same family applies especially to the strings and brass, but while the woodwinds represent several subgroups, there are still sufficient features common to the entire family to make it possible to present the flute, oboe, and bassoon in terms of the knowledge of the clarinet which the students had previously obtained. The horn, trombone, and tuba were related to the student's previously obtained knowledge of the trumpet, the baritone presented as what it really is, one of the tubas.

The experiment is presented here in the hope that it may suggest similar courses to meet the needs of other instrumental teacher-training curricula. A similar course could be devised for young conductors and for young orchestrators and composers by merely using the same material, different emphasis in presenting the material. Such a course, giving young conductors and composers real authoritative knowledge about the orchestral instruments, and a little practical contact with them, would be a real boon to institutions trying to provide these serious students with the most practical background possible.

One possible objection to this course is the probable expense. This is a serious objection, especially for institutions with limited budgets. The writer can offer no good solution, except to (Continued on Page 473)

THE ROYAL Artillery Band, England's world-famous organization, functions both as a military band and a symphony orchestra, and has the proud distinction of being the senior military band of the British Empire.

It has been said that the British readily adopt innovations from abroad, and there would appear to be considerable truth in the statement, since the first enlisted band for the British Army was made in Germany. Major-General W. Phillips, the founder of the band was serving in Germany (1759) with the rank of Captain in charge of one of the artillery units at the time the British were aiding in driving the French invaders out of the country.

During the peace negotiations (1762), Captain Phillips had the opportunity of hearing some of the fine bands of the German Army, which at the time were considered the finest in Europe. And so, this Artillery band was actually recruited in Germany (1762) consisting of eight musicians who were called upon to double as string instrumentalists so as to perform both as an orchestra and military band. For the first fifty years of its existence, the personnel of this band consisted exclusively of German musicians.

But the first mention of music in the British Artillery was when a fifer and drummer were employed in the battle of St. Quentin (1557).

When Charles II came to the throne (1685), bands were authorized for the Foot Guards consisting of Hautbois (Oboes), the French model of instrumentation, but the Artillery preferred to remain with trumpets and kettle drums.

We are told that these kettle drums were mounted on a special carriage, were quite a conspicuous feature with their gorgeous silk and gold enclosures, banners, and are to this day preserved in the Rotunda Museum, Woolwich.

It was not until 1810 that a Britisher by the name of George McKenzie, a member of the band, was given the appointment of bandmaster. George McKenzie was born at Port Brooklyn, Long Island, New York, in 1780 and was the son of a noncommissioned officer in the Royal Artillery, who served in the war of the American Revolution, and was wounded at the battle of Guilford.

Young McKenzie was taken into the Artillery band when only twelve years of age, and we are told he became very efficient on the violin and clarinet, and was also a keen student of harmony and composition. The orchestra made remarkable progress under his direction, and chamber music recitals became a regular feature.



A SERPENT PERFORMER
In the Royal Military Band of 1837

A Famous Military Band

by Alfred E. Zealley

For many years military bands have been looked upon as a medium for developing and maintaining morale for members of the Armed Forces.

During such time, too little emphasis was given to the cultural and musical possibilities of these bands. In only a few instances were the bands properly organized and given the opportunity to function as musical organizations. It is interesting and encouraging to note the progress being made in regard to the status of our present military bands and of their contribution to the "band world."

The following article by Mr. Zealley presents a vivid picture as to the reasons for the superior military bands and orchestras to be found in England during the past century.

—Sara's Note.



JAMES SMYTH, BANDMASTER
Royal Artillery Band (1845-1880)

In office, Smyth thoroughly established himself with his officers, and they expressed their appreciation to him by an official communication as follows:

Dear Smyth,
It will be doubt be gratifying to you to know that the talent you brought with you on succeeding to the appointment of Master of the Royal Artillery Band has so developed and improved the band that the officers of the corps are much pleased, and many of them have expressed themselves in terms highly commendatory to your merits.
(Signed) H. P. Fuller,
Adjutant-General, R.A.

THE ROYAL ARTILLERY BAND
In full dress uniform

and an order was instantly given for the enlistment of a number of boys to sing the treble parts.

George McKenzie retired in 1845 having completed fifty years' service in the famous band of which he was its director for thirty-five years.

In 1854, James Smyth, a former infantry bandmaster, was appointed to direct the band but the appointment was not at all satisfactory to the officers or to the musicians. For nearly half a century the Royal Artillery has borne the burden of the band and educated in the regiment. They felt their social prestige had been lowered somewhat by the appointment of an infantry bandmaster. However, during the first year

Smyth was so encouraged that he persuaded the officers to increase the strength of the band to eighty performers, thus making it the largest in the British service—a distinction it has maintained to the present day.

It was found, after augmentation, that the government allowance for the upkeep of the band was quite inadequate for its requirements, so Smyth, induced the officers to establish a band fund; this was brought about by all officers of the corps subscribing two days' pay annually. A committee of senior officers, consisting of a president, a secretary, a treasurer, and three other officers was formed to administer the fund. Both the fund and the committee have been in existence ever since.

Smyth also obtained extra pay and allowances for soloists and for those musicians who by strict application to duty, made themselves useful members of the band. All this endeared him to his men; his efforts for the good of the band never relaxed.

It was Smyth who urged (Continued on Page 472)

BAND and ORCHESTRA
Edited by William D. Revelli

BAND, ORCHESTRA
and CHORUS

Edited by William D. Revelli

"MUSIC STUDY EXALTS LIFE"

THE ETUDE

AUGUST, 1947

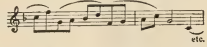
"MUSIC STUDY EXALTS LIFE"

The Tyranny of the Bar Line

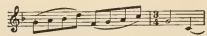
by Arthur S. Garbett

HERE IS no desire here to reform our system of notation; but rather to point out some deficiencies of common music which interfere at times with proper accent and phrasing; especially in the use of bar lines and the strong first beat after which custom ordains.

Difficulties arise instantly when metrical accent and melodic accent are not in accord. The difference between the two may be illustrated in the case of Schumann's *Trübsener*:

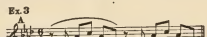


The phrase is in four-beat measure and four measures in length. This is quite normal, and normally the accentuation of such measure is strong-weak-medium-weak. But the melody applied to these beats does not conform, as is indicated by the slurs which define the phrasing. Yet the tendency to accentuate the first and third beats persists so that often it interferes with proper phrasing. In the phrasing, an extra beat in the first measure is borrowed from the fourth, thus causing a shift of emphasis. Meter and melody might more closely fit suitable changes made in the time-signatures and notation:



Trübsener is by no means unique, and many such instances could be quoted from the classics if space permitted.

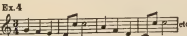
Occasionally, errors creep into even the best edited editions. Liszt's *Liebestraume* has a time signature of six-four, but the notation of the eighth notes suggests a twelve-eight measure. If the usual accent on the first, third, and fifth beats is intended, the notation might better be as (a) in the following. Other time signature and notation should be as (b):



Whatever Liszt may have intended, phonograph records show that even famous concert artists prefer the twelve-eight form as at (b).

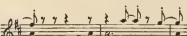
Another flagrant error, universally accepted, is writing waltzes in three-four time. Waltz tunes require six beats, or two measures of three-four time, either one of which may be strong, the other weak. The *Merry Widow Waltz* accents the first measure and the second is weak. But sometimes the first measure is weak and

the second strong, as in the following theme by Johann Strauss:



In six-eight time that theme would start on the fourth beat and would properly indicate the true accentuation.

The Strauss *Blue Danube* theme requires four measures of three-four time. It starts on a weak beat followed by a weak measure before reaching the strongly accented note in the third measure. Use of six-eight time would indicate the true accentuation of this clearly:



The fact is that while actual playing demands proper emphasis on melodic accent, our system of notation is based on metrical accent, which has to do with beats, and conforms in general with nature's own demands upon the marching band.

Metrical form is subject to two universal laws: a law of contrasting opposites; and a law of symmetrical design.

The law of contrasting opposites works in contrasting pairs: day-night; North-South; right-left; or in music, strong-weak measures. Two beats compound to four in a measure; measures come in pairs; two make a motive; two motives a phrase; two phrases an antecedent and consequent section; two sections a period corresponding to a four-lined verse with cadences serving as rhyme.

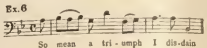
Nature also tolerates three's: three-leaved clover; three's a company; three's the crowd; or three beats in a measure. But the preferred symmetry is the same: two measures, two motives, two phrases, and so on. Occasionally, however, motives or phrases also come in threes, an antecedent and two consequents, as in America. We require in this, two measures for "My country 'tis of thee," then two more each for "Sweet land of liberty. Of thee I sing;" a six-measure phrase.

The law of design demands symmetry of non-patterns as well as beats, providing unity, variety, proportion. In Rubinstein's *Melody in F*, in duple time, from which the whole is developed, six measures, each of four phrases, each phrase a balanced unit. We thus have metrical phrases, metrical motives, metrical phrases. Tones, accordingly placed on such patterns as the *Melody in F* unite metrical and melodic accent, but melody may also have its own figures, motives, and phrases. When these conflict as in *Trübsener*, bar lines may get in the way.

All marches and dances for use conform to the four-square pattern. When phrases are expanded to eight measures as in the waltz or minuet, it is usually a matter of notation rather than any change in the symmetry. There is rarely any conflict between metrical and melodic accent in marches or dances for use except when syncope occurs as in modern dances.

This uniformity of meter and melody, however, is, at times, too satisfactory. It offers a minimum of surprise or suspense; of crisis, climax, and anti-climax. So composers resort to other rhythms for melodies imposed upon metrical patterns, especially the rhythms of speech, which differ materially from those of bodily motion. Melody is of vocal origin and often independent of metrical rhythm. In classic times, declamation in religious chants and in drama was rated above leg-rhythms as used in ballads often sung while marching or dancing.

Speech has its own rhythms, related to verbal accent, word-meanings and breathing habits. This is evident even in dramatic arias having metrical form. In the following phrase from an aria in Handel's oratorio, "Samson," verbal accent and word-meaning obviously govern the shaping of the melody:



In this, metrical and melodic accent are not in exact accord. The accented syllables of "triumph" and "disdain" come in the middle of the bar instead of the first beat. And only word-meaning combined with verbal accent could suggest that remarkably appropriate drop of a major seventh for the word "disdain." In song, when metrical accent overrides word-accent the result is often bad: "On rest in the Lord" is poor, and melodic accent could fall on "rest" and "Lord."

Word-concepts often govern melody even when no words are employed and the music is instrumental. Schumann, a literary author as well as composer, has many melodies having the quality of declamation or speech-music, notably in the question and answer which are all but spoken in his *Wurde*.

Beethoven was no word-poet, yet speech ideas seem to give many of his melodies their rhythmic eloquence, notably in the *Für Elise* and his "Eroica" Symphony No. 3. The melodic flow of his main theme is constantly interrupted by crashing chords like cries of despair; and the final utterance of the theme in instrumental rhythm is a cry of grief. It is the outcry of grief so profound that breath itself fails:



Bar lines and time signatures are not sacred; they can be changed whenever melodic accent or phrase demands. In the *Incantation Music* of his "Infancy of Christ," Berlioz alternates three-four and four-four time. Liszt has an even more complex phrase in *Oratorio*. You have passed the middle of the bar, and the time signatures two-four and three-four appear irregularly five times. Tchaikovsky inserts one three-beat measure in the opening phrase of his *Andante Cantabile*, which is otherwise in two-four. Generally speaking, no bar lines are used in recitative, and no bar lines are used in *codas*. In *codas*, phrasing is indicated by the notation, and is *ad lib.*

Historically, mensural notation came before the modern staff notation. Long time signatures and bar lines. Grove's "Dictionary" says that bar lines for choral music on separate staves came in with printing early in the sixteenth century; but mainly as a guide to the eye; for the music was polyphonic in style, the parts flowing independently, each with its own accented notes so that melodic or verbal accents prevailed, and there were no accepted "beats." Notes were placed under each other according to their time duration.

One more point: If you happen to have your broad shoulders and short arms, try to use the last two or three inches at the tip of the bow.

Your second question can be answered both by and No. 1 first, every violinist must learn to draw an even, steady bow stroke, keeping the hairs about halfway between the bridge and the fingerboard.

Suggestions on Bowing

Can you suggest some exercises that will aid me in learning to draw the bow in a straight line? There is a tendency for my bow to slide towards the fingerboard as I reach the point at the completion of a down stroke. . . . (2) When I am bowing, the hairs remain the same distance from the bridge throughout the entire stroke. . . . (3) Please describe the direction of the bow stroke that employs the upright bow to produce a series of notes without changing the direction of the bow stroke. . . . What is the technique for this stroke?—H. H. Maryland.

Before we can think of exercises to cure that sliding bow we must find out the cause of it. There are two probable explanations: (1) You may have the habit of drawing your upper arm back a little as you approach the point of the bow; or (2) it may be that you do not lower your wrist enough as you go into the upper third. The first is the more likely reason, though your trouble may result from a combination of the two. Let us examine what should take place as the bow is drawn from frog to point.

At the beginning of the stroke, the elbow should be at approximately the same level as the hand, so that a line drawn from the elbow through the wrist to the knuckles would be parallel to the floor. The first half of the stroke, from frog to middle, is made by the upper arm moving in the shoulder joint, the forearm, wrist, and hand keeping the same relative positions they had at the beginning of the stroke, and the angle between the forearm and upper arm remaining the same.

When the middle of the bow is reached, however, something quite different begins to happen. The upper arm ceases its downward and backward motion, and the stroke is continued by the forearm moving at the elbow joint. Just as the elbow must happen, too, if the bow is to travel in a straight line. As the forearm begins its independent movement, the wrist must very gradually begin to drop, so that the angle between the forearm and the bow is slowly narrowed. If the wrist is not gently lowered, the bow will certainly slide towards the fingerboard.

The only exercise which will enable you to get rid of this sliding bow is the practice of slow, full-length strokes in front of a mirror. Sustain each bow for five or six seconds and watch carefully with your eye what your arm is doing as you draw the bow. I think you will notice that at first your upper arm continues to move backwards as you have passed the middle of the bow, and also, probably, that your wrist is above the level of the bowstick when you arrive at the point. Concentrate on the upper arm still—though not rigid, certainly—as you pass into the upper half, and on slowly lowering your wrist until it is at the same level as the frog when you reach the end of the stroke.

Practice in front of a mirror, and you can make the stroke easily and steadily, then, still using the mirror, gradually increase the speed of the bow until you are taking only one second to each stroke. A week of concentrated practice along these lines should eliminate the fault that has been bothering you.

One more point: If you happen to have your broad shoulders and short arms, try to use the last two or three inches at the tip of the bow.

Your second question can be answered both by and No. 1 first, every violinist must learn to draw an even, steady bow stroke, keeping the hairs about halfway between the bridge and the fingerboard.

The Violinist's Forum

Conducted by

Harold Berkley

Prominent Teacher
and Conductor



No question will be answered in THE VIOLINIST'S FORUM unless accompanied by the full name of the member, who will be published.

But when he can do this without having to think about it he must realize that the bow is his most potent means of musical expression, and he must learn how to shade and color his tone by drawing the bow at various points on the string between the fingerboard and the bridge. Here he enters a field of exploration that has no limits.

There is not sufficient space this month to discuss the technique of tone-color in detail, though I hope to have a good deal to say about it on this page in the near future. In the meantime, you could consult the excellent book by Dr. Henry Wood, "The Modern Technique of Violin Bowing," if the subject interests you. For the present let us confine ourselves to the basic principles involved.

Speaking in general terms, one can say that a slow bow should be drawn near the bridge and a fast one near the fingerboard, the dynamics in each case being controlled by the pressure of the bow on the string. If the passage being played calls for a soft, flute-like quality of tone and the bow changes are frequent, then the bow should be near the fingerboard; if, on the other hand, a vibrant and intense quality is needed, then the bow must be near the bridge. A beautiful and effective crescendo can be made on a single bow-stroke by starting near the fingerboard and gradually approaching the bridge as the bow is drawn. An equally effective diminuendo is produced by reversing the process.

These are only a few of the tonal-shadings that can be obtained by varying the point of contact between the bow and the string, but I think you should begin to work along these lines as soon as you have acquired the habit of drawing a perfectly steady, straight bow. Every min-

ute you give to this sort of practice will be a pleasure to you.

I am not quite sure what effect you refer to in your third question. It might be the *ricochet* bowing, in which the bow (the upper third) is thrown lightly on the string and allowed to rebound for the required number of notes. This bowing can be taken Up bow or Down bow, though it is more usually played on the Down bow. A very relaxed hand is necessary for the *ricochet*, but after the feeling for it has been acquired, controlling the speed with which the bow springs is not a difficult matter.

However, it may be that you have in mind the flying *staccato*, which is taken in the middle third of the bow and always on the Up bow. The method of performance is not difficult for a player whose arm is relaxed and steady. As the bow moves, fairly slowly, towards the frog, the forearm and hand are rapidly rotated backwards and forwards in the above joint. There is little or no independent movement in the wrist joint. The motion is almost identical with that used by many people when shaking salt from a salt-shaker. It is, in fact, the Rotary Motion of the forearm, of which there was a detailed description in the November 1945 issue of *The Fiddle*. The technique of this bowing is fairly easy to acquire—it is easier for most people than the firm, or *martelé*, *staccato*—but some practice may be necessary before it can be played with characteristic lightness and delicacy.

Now you have to consider using the double stretch of the first and fourth fingers. Exs. E and F give the problem in its simplest form.

When they can be played easily, the first finger should move back a whole-step instead of a half-step.

Other exercises which will be helpful to you are:

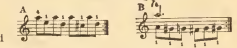
... Can you tell me if it is possible for me to learn to extend my fourth finger easily? My hand is not small, but it is an effort for me to stretch from first finger B on the A string to fourth finger F, and I share a little trouble for me. I am not stiff. I can play very rapidly and I have a good bow-stroke, but I am not too slow, so perhaps I am too old to train my hand to stretch more. Please tell me what you think, and if there is anything I can do about it.—G. K. Iowa.

Of course you are not too old! I have known violinists of twice your age who learned to play tenths easily and well. You can do the same if you go about it in a systematic way.

You must first analyze the position of your hand. I am inclined to think that when you extend the hand in extension you have your thumb sticking up on the string side of the neck and the first finger knuckle pressing against the neck. If this

is so, then you are making life hard for yourself. For all extension of the thumb should be lying back along the underside of the neck—that is, opposite the fingerboard—and the knuckle should be away from the neck and fingerboard. This moves the hand slightly forward and should add a half-step to the extension.

Then you should realize that the fourth finger must not bear the entire responsibility for any wide stretch: the first finger must do its share. For example, in the tenth, from first finger B on the A string to D on the E string, the hand must be opposite the second position, the first finger stretching back while the fourth stretches forward. Training the first finger to make this backward stretch does not take very long. It is important to the following should be practiced.



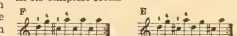
When you can play these exercises easily at the given pitch, transpose them a half-step down, and later a whole-step. Meanwhile, do not worry about moving the fourth finger; concentrate, rather, on training the first, for doing so will also train your hand to take the correct shape for an extension.

However, as soon as you can play the exercises fairly easily a tone lower than I have given them, you should begin to work on the fourth finger. Use the following exercises, and at first practice them very slowly.



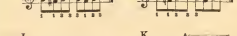
To get the most benefit from these exercises and those which follow, it is essential that you lift the fourth finger each time as high as you can—and try always to lift it just a little higher. The more flexibility you can develop in the knuckle, or first joint, of the finger, the easier it will be for you to extend it. These exercises, too, should be transposed downwards.

Now you have to consider using the double stretch of the first and fourth fingers. Exs. E and F give the problem in its simplest form.



When they can be played easily, the first finger should move back a whole-step instead of a half-step.

Other exercises which will be helpful to you are:



All should be transposed down until you can play a tenth from the first to the third position. Remember, though, that you can do this if your hand-position is not right.

Don't confine yourself entirely to the exercises I have given here; study the anatomy of the hand, learn to invent others that embody the same principle. The ability to invent exercises for any

(Continued on Page 470)

I Want to be a Concert Pianist

Q. I am a freshman in high school, and my class in Citizenship is studying the different types of vocation. I have studied the piano for six years, and I have decided that I want to be a concert pianist. We are supposed to find out how important to the world the thing is that we want to do, what special preparation it is made for, how long remuneration it is, and so forth. Will you tell me about some of these things?—R. T.

A. I suggest that you read "Your Career in Music" by Harriet Johnson. If this book is not in your library, the librarian will probably be willing to get it for you since it is a new book that many others will want to read.

In general the work of any good artist is important to the world in that what he does contributes to the spiritual satisfaction of other people, and he must have the feeling and the technical facility to perform practically any work that has been written for his instrument. This means that he must study hard for many years under fine teachers, and he must be willing to give up practically everything else for the sake of his art. As to remuneration, this varies so much that I cannot even give you a general estimate.

Secondary Dominants and Six-four Chords

Q. 1. What is a secondary dominant chord? The term occurs in "First Studies in Harmonic Analysis" by Angela Diller. 2. What are the three or four uses of the six-four chord?—M. B.

A. I have asked my friend Professor Robert Melcher to answer this question, and he has sent me the following reply for you:

1. A secondary dominant is a dominant chord out of the key of the composition, which does not, however, cause a modulation. Such chords are sometimes called "apparent dominants," or "X chords." A clear example of such a chord is found in the following excerpt taken from No. 75 of Miss Diller's book, and marked "X." is the secondary dominant, since it is the dominant note of the key of D, but of the chord of IV, and yet does not cause a modulation to the key of G.



2. The most common uses of the six-four chord are (1) the cadential $\frac{6}{4}$, (2) the passing $\frac{6}{4}$, and (3) the embellishing $\frac{6}{4}$, as shown in the following examples:



Complete discussions of all of these chords will be found in almost any standard harmony text.

Questions and Answers

Conducted by

Karl W. Gehrken, Mus. Doc.

Professor Emeritus
Oberlin CollegeMusic Editor, Webster's New
International Dictionary

point, form, composition, and orchestration. But how to get such training while in the army presents quite a problem. If you never have had such training at all, I suggest that you send to the Publishers of THE ETUDE for a copy of "Harmony for Ear, Eye, and Keyboard," by Heacox, and that you follow this by studying "Project Lessons in Orchestration" by the same author. This much you might be able to do by yourself if a piano is available. Of course you ought to be studying piano, too, but seems a little futile to suggest this while you are still in Service. Since you are stationed at Santa Fe, you might take a run over to Albuquerque, where there is a good music department in the State University, and where you would probably be able to get better advice than I can give you at this distance. Whatever you do in the immediate present, don't give up the idea of putting your music down on paper some day.

About Folk Dance Collections

Q. I was delighted to read in the March issue of THE ETUDE that you recommend using folk music to interest the little and that I am interested in it. I am a member of a group of 4-H Club members who are very keen to give a program of folk songs and dances very soon. We are having some trouble in locating the accompaniments for such music, and I am wondering if you would know of any books that would be of help. "The Musician" about which I have heard.—R. A. S.

A. I am sorry to say that I do not have access just now to a library of music education materials, so I cannot give you the names of specific books of folk dances. However, I am glad to tell you that many such collections have been published, and I am sure you will be able to find one that includes the ones you want. Such books contain both melody and accompaniment, and sometimes the names of the dances. The A. S. Barnes Company of New York have specialized in folk dance material, and I feel certain that they will get what you want from them. Or perhaps you would rather write to the Publishers of THE ETUDE, asking them to send you several "On Approval." Then you could pay for what you keep and return the rest.

I used to take the magazine called

"The Musician" but I have not seen it for some years, and I have a feeling that it is no longer published.

Scale Fingerings

Q. 1. In answer to "Teas" in a recent issue of THE ETUDE Music Magazine you gave the fingering to the G major scale in R.H.: 1-2-3-1-2-3-4-5; L.H.: 4-3-2-1-3-4-5. yet you state that this rule is not infallible. Please let me know in what way this scale may be fingered. Or is there any text book about exceptional scale fingerings, especially one giving reasons for the changes? I know that some changes are made in scale passages, but such fingerings do not seem to go by any rule; looks like it has to be worked out to suit the passage.

2. I am very glad to know about Czerny, Op. 29. In the answer you gave to "E. M." in the same issue of the magazine. Could you please give a graded list of Czerny's studies? I am very interested in the earlier grades, so I would like to give first assignments to two beginners, not tyros, but at least who had been through John Thompson, Vol. 1. There must be easier ones than Op. 29, about where would you place Op. 89? There must be enough for all this information. I like your column.—J. R.

A. 1. There is one other rather widely used fingering for the left hand in the G major scale, which is the one advocated by several well known piano teachers. They finger all scales on the principle that the thumb is always passed under on the white key which follows one or more black keys, whenever the latter occur in the scale. This results in no different fingerings for the right hand in the scale of G, but does give the following for the left hand: ascending, 3-2-1-3-2-1-4-3; descending, 3-4-1-2-3-1-2-3. In THE SCHOOL of Scales by Theodor Wihmeyer this system is easily explained, and the fingerings given in full for all scales.

But what I have explained above is not really an exceptional fingering. It is a perfectly definite system for fingering scales. You are quite right when you say that exceptional fingerings have to be worked out to suit each passage. If rules could be given for such passages, they would no longer be exceptional! The chief reasons for employing unusual fingerings are either that the passage begins or ends on an irregular member of the scale, or that, that accents occur at such places that it is necessary to use the fingers on certain notes where they would not regularly fall. The only book I could find concerning unusual scale fingerings was "The Master School of Modern Piano Playing and Virtuosity," Part I, Book 2, by Alberto Jovis. This book goes into great detail about such matters, and I believe would contain the information you desire.

2. Czerny was such a prolific composer that it would be difficult to give a complete list of his studies. But perhaps the following may be of help to you: Grade 1: I know no actual volumes of Czerny as simple as Grade 1, though there may be. The best that I can recommend is a volume composed of some of the easiest exercises from his various works called "The New Czerny" Book 1, edited by Rowley and Haywood.

Grade 2: "On the Keyboard Exercises, Op. 139;" "Twenty Easy Preludes, Op. 501;" "The First Teacher, Op. 599."

Grade 3: "One Hundred and Twenty Exercises in Passage-Playing, Op. 261;" "Thirty New Studies in Mechanism, Op. 849."

Grades 3 & 4: "Twenty-four Little Studies for Velocity, Op. 636;" "Twenty-four Little Studies for Velocity, Op. 640."

(Continued on Page 475)

THE ETUDE

Building Finger Efficiency in Piano Study

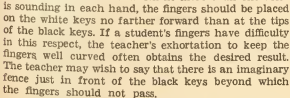
IT IS NOT true that indefinite, insecure, and characterless piano playing is often attributable to false motions, incorrect hand and wrist positions, and a disregard for the geometrical principle that "a straight line is the shortest distance between two points."

The beginning piano student should be taught that the arched hand, with fingers well rounded, is essential to good piano playing. Although the fingers' muscles are often flabby and somewhat unmanageable, constant vigilance on the part of the teacher and the student cannot but ultimately produce satisfying results. Many beginners have difficulty keeping the first joints of the fingers from bending backward. This condition is nothing to be alarmed about and can be rectified in a comparatively short time if the student will take a few minutes a day in strengthening exercises away from the piano. It goes without saying that vanity in the shape of long finger nails must be curbed. The student must content to having finger nails cut short, else he may as well not attempt to pursue the serious study of the piano. Music study does demand certain sacrifices!

The soft finger is the one which doubtless presents the greatest problem. The finger tends to "lie down" on the key and possesses little vitality or strength in proportion to the rest of the fingers. The soft finger is well so called, and neither the student nor the teacher be discouraged if the condition does not improve immediately. If the pupil will run over an octave or two of the scale of C major daily, using the fifth finger on every note, hands separately, with the finger properly curved, the finger will gradually be strengthened.

The proper place for the thumb to strike seems to be nebulous in the minds of many piano students. Since the thumb varies in nature from the rest of the digits, it must be treated differently. It should be crooked at all times (except when playing a chord demanding a long reach) and played on its side, not at the tip. In playing scales or arpeggios it should be kept low so that it will not produce a too heavy touch in proportion to that of the other fingers. Many beginners tend to let the thumb hang off the keyboard, and this position is to be observed (the better, if better, and Hanon cannot fail to yield far reaching results. If the student is told that the practice of scales and exercises is comparable to building a house with a weak foundation, he may approach such technical practice in a different light.

A preliminary exercise to the learning of scales and one which makes it imperative to get the thumb under the hand is illustrated below at (a). The fingers found at (b), (c), and (d) illustrate the possibilities for preparation of the thumb. All of these scale passages should be taken for five or six octaves, in contrary motion, ascending in the right hand and descending in the left hand.



As for the black keys, they should be played on the tips, again with well rounded fingers. Instruction regarding the proper place for the fingers to strike can cause the student to realize the importance of curved fingers, well curved often obtains the desired result. The teacher may wish to say that there is an imaginary fence just in front of the black keys beyond which the fingers should not pass.

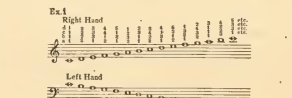
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To develop a firm touch the fingers should be raised

high in most of the earlier practice. Although one does not always play in this fashion, raising fingers high serves to assure independence of fingers which can be secured in no other way. Even when this independence is acquired it will often be necessary for the student to be reminded that *swift downward stroke from a distance* must be used.

The constant practice of one-voice technique such as scales, arpeggios (preferably hands separately so that the position of the hand can be observed and better), and Hanon cannot fail to yield far reaching results. If the student is told that the practice of scales and exercises is comparable to building a house with a weak foundation, he may approach such technical practice in a different light.

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To develop a firm touch the fingers should be raised

even more so in the latter, the right hand points towards the lower register and the left hand towards the upper register of the piano. In playing arpeggios the angle formed between the hand and the keyboard becomes greater and greater until the time for the note to strike.

Practicing arpeggios (tonic arpeggios for beginners' hands) arpeggios, four octaves, can do much to shape the hand. In the practice of arpeggios, possibly more than in scales, one sees the added necessity of keeping the fingers on just the correct part of the key. The thumb should be crooked and always under the hand except when it is actually hitting the note. Because of the necessity for a smooth passage of the thumb it should be almost self-evident that the wrist should be held rather high and that the hand should form an arch. A thumb that sticks out means an unrelaxed hand. If the student is told to relax the palm of the hand, the thumb tends to take the correct shape. Elbows should be kept away from the body with no sudden motions in any direction. The comparing of the elbow to the tone arm on a victrola which gradually moves in, may clarify the function of the elbow. A few demonstrations of incorrect sideways motions of the elbow on the part of the teacher may cause the student to resolve to correct his unnecessary motions.

Practicing arpeggios within the octave, as illustrated below, is a preliminary exercise which greatly facilitates the playing of arpeggios when they are later taken for four octaves or more on the piano.



Another item that needs to be considered in playing arpeggios is the lateral motion of the wrist. The wrist should be flexible as the right hand descends and the left hand ascends whenever the thumb proceeds to the third or fourth finger. A few preliminary motions of the wrist from side to side would be of value prior to the actual practice of arpeggios. The purpose of these motions is to secure smoothness in the playing of the arpeggios, always preparing the way for the finger which goes over the thumb with a minimum of strain or effort.

Unnecessary Motion

The teacher should be on the lookout for fingers that fly up, the worst offender often being the second finger. Whereas, in elementary work, such a motion may seem too trivial to be discussed, if this habit persists, later on it will have to be rectified by dint of great effort and persistence. If the highest musical effects are to be achieved, some students have the habit of raising the finger to strike the note after the finger has been resting on the surface of the same key. This is another false motion which should be discouraged immediately. The relative motion of the hand and fingers on the fourth and fifth fingers on one note. Although it is difficult to understand why a student should feel inclined to do such a thing, it may be due to either the inability to decide just which fingering is the better or due to his desire to reinforce the tone. Such a habit is not economical of fingers and should be mentioned at the outset.

Inability to produce a singing, legato tone often is the result of arms and hands which are too stiff. It is often without the student realizing it. Such wiggling contributes nothing; it only (Continued on Page 468)

Developing the Tenor Voice

A Conference with

Frederick Jagel

Distinguished American Tenor
A Leading Artist, Metropolitan Opera Association

SECURED EXPRESSLY FOR THE ETUDE BY STEPHEN WEST

Frederick Jagel needs no introduction to the American public which, for over a decade, has hailed him as one of the foremost operatic tenors of our times. Born in Brooklyn, New York, Mr. Jagel has been singing since his eighth year. At ten, he joined his father's choir. Two years later, he became substitute soprano soloist in another church and at fourteen, was appointed principal soloist—the magnificent salary of twenty dollars a month. From sixteen to eighteen, he wisely heeded his father's counsel and refrained from singing so much of a note. Then his voice asserted itself as a splendid tenor, and he spent a year debating the choice of a professional career. At nineteen, Mr. Jagel was accepted as a pupil by Vincenzo Portanova and studied with that master for a period of four-and-a-half years, interrupted by army service during the first World War. On his return, he was aided by Samuel Etienne who provided the funds for young Jagel's full tuition in voice, acting, languages, repertory, and coaching. After that, Jagel was on his own. He found himself positions in the Rivoli and Rialto Theaters; went to Italy where he spent two years in intensive study under Cotaldi, and then made his debut, in Livorno, in "Lo Schiavo." For another two years, he continued singing and studying, finally securing an audition, in Milan, with Giulio Gatti-Casazza, then General Director of the Metropolitan Opera. The result of the audition was an immediate contract for America's leading opera house, where he made his debut in "Aida." It is characteristic of Mr. Jagel that his arrival "at the top" served chiefly to usher in a further period of study, this time with William Brady. Since his debut, Mr. Jagel has advanced steadily to the forefront of both popular and critical esteem, for the purity of his singing and the impact of his interpretations. In the following conference he outlines for readers of *The Etude* his views on the development of the young tenor voice.

—Editor's Note.



FREDERICK JAGEL
As Riccardo in "The Masked Ball"

found it helpful to sing the vowel OO (U) beginning on middle-C and going up five notes to G. Then I begin on the next upward note and sing again five terms, continuing the exercise until I end on high B. "Another exercise I find helpful is to sing on a sustained and supported humming tone (not a superficial hum), using a full octave scale this time, from low C up to E, and following this with a five-note exercise until the top note reaches F. Then I repeat both the full-octave scale and the five-note scale on the vowel ah.

A Good Teacher is Essential

"As an aid in helping to bridge the gap between the lower and higher registers of range, I begin again with the vowel OO (U), starting with G (on the second line of the staff) and working up chromatically until the top note is A-flat above the staff. Then I repeat, on the vowel O, as in the word *londy*.

"Drills and exercise of this kind are very helpful—but should always be borne in mind that the explanation of exercises may lead a person how to sing. Neither can reading books on voice production, or listening to the recordings of well-produced voices teach a person how to sing. All such aids are good, but merely as aids. They give you a basic idea of what should be done, and how the 'doing' should sound in its finished result. But the ex. (Continued on Page 466)

W HILE there is no way of estimating the individual problems that may beset the individual tenor voice, there are three very general difficulties that every young tenor will sooner or later encounter. The first of these is the need for sufficient and efficient study. We have magnificent vocal material here in America, but some of it, alas, succumbs to the temptation of trying to launch a quick success. And the greater the natural gift, of course, the greater the temptation. Actually, there is no such thing as a quick success. The artistic integrity which is the sole test of real success results from one thing only: deep, concentrated, intensive study. No singer should even attempt advanced work—let alone professional work—without three years of basic vocal study. And those three years are a minimum; they should be reserved for the mastery of tone production, without a thought to roles or performance values. The young singer can do himself no greater harm than to make a quick jump into 'big' roles, no matter how flattering the prospect may be. Even when he has put himself through his full scope of studies, he still needs years of practice in rubbing off the rough edges of his work and in preparing himself to take his place beside experienced artists. His years of basic training, then, should be followed by at least three years more, doing small or leading roles with less important organizations. Further, it is of great importance that he keep constantly in touch with his teacher, for periodic check-ups on the state of his vocal emission.

The Danger of Forcing

"The second problem confronting the young tenor is the danger of trying to force quality. The dream of every man possessing a tenor voice is to blossom forth as an authentic dramatic tenor—which happy status is practically nonexistent today. The true dramatic tenor depends on natural *timbre*—a combination of quality, color, and resistance—and this should never be forced. If the voice has dramatic possibilities, the teacher should recognize them after two or three years of study, and, if he is a wise teacher, he will then begin to develop them slowly. The study of arias and roles should never begin with dramatic repertory. It is far

wiser to start with the lyric repertory, especially the works of Mozart which stress the all-important need for general musicianship. Only as the voice grows stronger, more developed, more sure, can it be trained for the full impact of the dramatic roles. The outstanding example of the dramatic tenor was Tammengo. Caruso himself ranked rather as a lyric tenor, even though he gave magnificent performances of purely dramatic roles like those in "L'Africaine," "La Juive," and "Il Trovatore."

"The third, and most important, problem of the young tenor is a purely technical one. The tenor is really an artificial voice, especially in its superstructure, and its perfection may be said to lie in the fact that Garcia learned how to extend the so-called 'chest register' above the staff. (Let me digress here to make it clear that there is no such thing, actually, as a 'chest voice' or a 'head voice' or any other special 'kind' of voice. There is simply the voice, which must be equalized in all registers of range. We use the terms 'chest' and 'head' simply as guides, to indicate localities of reflection where the singer is most likely to be conscious of sensations of vibrations while producing a given tone.) The tenor's great production problem, then, involves the emission of full, vibrant, sustained tone-quality, from the more natural lower tones (around G) to the less natural higher tones (up to high-C and sometimes above that). Further, it involves not merely the production of these tones, but the equalizing of what seems to be a range from the so-called chest (or lower) register to the so-called head (or higher) register. It is absolutely necessary that the continuity of upward range be achieved without the slightest indication of a 'break' between the lower and upper registers. It is absolutely necessary that the continuity be achieved without forcing. For this reason, the mere acquisition of range (the mere ability to 'hit' a high tone) is meaningless—unless the quality of that tone is absolutely equal to that of the lower tones, and flows naturally from them.

"The first step in developing range, then, is to listen carefully for fine tone quality, and to be consciously alert for the sensations felt when good tone is produced. Avoid singing for effect. Don't be content with

merely 'hitting' a high C—indeed, you don't want to 'hit' it! You want to sing it, with musical quality. Build up a feeling of reserve in your singing; never work with the sensation of giving out your last ounce of force on a high note—and never let your hearers experience the uncomfortable feeling that they are witnessing such a last-giving-out! Neither you nor your hearers can be at ease unless you both feel that tone, range, quality, and endurance can go on—and on—and on. The building of such a reserve begins in natural, easy, free emission that is never forced.

"There are a number of exercises, of course, that contribute to the development of these goals. Every voice, no matter whether it is heavy or light, should be made flexible and agile through the daily practice of scales and exercises. I imagine that no one will object to that! As to other exercises, there may be a difference of opinion, and so I offer the following merely as my own. They are valuable to me, but the teacher should be consulted as to their applicability to other voices.

"For the development of head resonance, I have

PERIWIGS AND RUFFLES

GAYOTTE SENTIMENTALE

A very cleverly adapted musical picture of an old court dance, *Periwigs and Ruffles* must be played with dignity. The middle section should be played somewhat livelier. Grade 4.

Moderato molto (♩ = 100).

CHESTER NORDMAN

* From here go back to the sign (S) and play to *Fine*; then play *Trio* on next page.

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"MUSIC STUDY EXALTS LIFE"

THE ETUDE

Pochetto meno mosso

TRIO

mf espress.
r. h. 1

f

cresc.

ff

mp

rit. molto

D.C. al Fine

AT THE FIREMEN'S CARNIVAL

The composer of this little American humoresque has displayed great ingenuity in imitating, through the harmonies, the sounds of the hurdy-gurdies and the rumpus at a street carnival. The composition should make a fine recital program novelty. Grade 3.

Moderate waltz time

RALPH FEDERER

f st.iffly

mf

p a little smoother, with a mellow tone

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THE ETUDE

mf

mf

p

mf

sf

ff sf Fine

ff boisterously

sf

sf

sf

sf

sf

D.S.

AUGUST 1947

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NOCTURNE

This notable work of the immortal Polish-French master is one of a group of three very distinctive nocturnes in F Major, F-sharp Minor, and G Minor. All of his published compositions show an amazing prescience. Although he was devoted to Bach and Mozart, his own works slipped into a new and fateful field all his own. This nocturne particularly, with its gorgeous chromatic modulations, was decades ahead of the music that was being written at that time. Only Schumann manifested such prophetic powers of divination. Grade 5.

FR. CHOPIN, Op. 15, No. 3

Lento M. M. ♩ = 60

p languido e rubato

f *dim.* *p*

f *dim.*

a tempo *poco rit.* *p* *f* *dim.*

p *leggiere*

f *dim.* *ritenuto*

a tempo *sotto voce*

sostenuto

cresc. *ed accel.*

ff *fz rit.* *dim.* *rallent.*

religioso *a tempo* *pp* *p sotto voce*

First system of the piano score. It consists of two staves. The upper staff has a treble clef and a key signature of one flat (B-flat). The lower staff has a bass clef and the same key signature. The music is in 3/4 time. The first staff begins with a forte (*f*) dynamic and features a complex, rhythmic accompaniment. The second staff continues the accompaniment, with a *pp* (pianissimo) dynamic marking and a *ritenuto dim.* (ritardando, decrescendo) instruction.

O REST IN THE LORD

This noble and sonorous contralto solo from Mendelssohn's "Elijah" must bring out the solo melody so that the accompaniment is properly subdued. The melody is indicated in the piano score by the notes with stems turned upward. Grade 3½.

Andante (♩ = 84)

FELIX MENDELSSOHN
Trans. by Norwood W. Hinkle

Second system of the piano score. It consists of two staves. The upper staff has a treble clef and a key signature of one flat. The lower staff has a bass clef and the same key signature. The music is in 3/4 time. The first staff begins with a *p* (piano) dynamic and features a complex, rhythmic accompaniment. The second staff continues the accompaniment, with a *p* dynamic marking and a *cresc.* (crescendo) instruction.

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THE STUDY

Third system of the piano score. It consists of two staves. The upper staff has a treble clef and a key signature of one flat. The lower staff has a bass clef and the same key signature. The music is in 3/4 time. The first staff begins with a *p* dynamic and features a complex, rhythmic accompaniment. The second staff continues the accompaniment, with a *p* dynamic marking and a *cresc.* (crescendo) instruction.

AUGUST 1947

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IN SASH AND SOMBRERO

A spicy tango with a fine melody, this composition is carried along by its own rhythm, when properly mastered. Grade 3.

Tempo di Tango (♩ = 72)

MILO STEVENS

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FRAGRANT GARDENS

Here is your August musical garden in full bloom. The composition should be played with buoyance and warmth, with careful attention to the *staccato* notes, which should be performed so that they sound crisp and fresh. Grade 4.

Allegro leggiero (♩ = 120)

JOSEPH M. HOPKINS

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'WAY DOWN SOUTH

WILLIAM SCHER

Sprightly (♩=90)

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MOUNTAIN JOURNEY

(PRELUDE)

An excellent little study in crossing the left hand over the right. The notes played thus should not be struck *martellato* (like a hammer), but like a little bell. Grade 3½.

Moderato (♩=88)

N. LOUISE WRIGHT

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BLOSSOMTIME

Tempo di Valse (♩ = 144)

SECONDO

C. C. CRAMMOND, Op. 137

mp

mf

f

rit.

*D.C. **

TRIO

mp

rall.

pp

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THE ETUDE

BLOSSOMTIME

Tempo di Valse (♩ = 144)

PRIMO

C. C. CRAMMOND, Op. 137

mp

mf

f

rit.

*D.C. **

TRIO

mp

rall.

pp

* From here go back to the beginning and play to *Fine*; then play TRIO.
AUGUST 1947

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ANDANTE, FROM SONATA I

G. F. HANDEL

VIOLIN

PIANO

Andante

Astg

C'ESC

Estes

Adagio

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THE ETUDE

GOD CARES

Helen A. Casterline

HENRY HAGER

Moderato ($\text{♩} = 72$)

God cares!—How sweet the strain!— My

ach-ing heart and wea - ry brain Are rest - ed by the sweet re - frain: He cares; our Fa-ther

a tempo Joyfully *a tempo*

cares! — God cares! — Oh, sing the song In lone-ly spot, a-mid the

Meno mosso *rit* *a tempo*

through; 'Twill make the way less hard and long. He cares; our Fa-ther cares!

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mf *rit. molto* *a tempo*
God cares! The words so sweet— My lips and life shall
a tempo
colla voce
poco a poco rit.
e'er re-peat, My bur-den all left at His feet; God cares! He al-ways cares!

MY JESUS, I LOVE THEE

Regis. { Sw. Voix Celeste 8'
Gt. Doppel Floete 8'
Ch. Melodia, Flute d'Amour, and String 4'
Ped. Soft 10', coupled to Sw.

Hammond Registration
Sw. At (10) 10 5762 310
Gt. At (10) 31 7834 210
Gt. B (11) 00 7402 000
Ped. 43

ADONIRAM J. GORDON
Arr. by Clarence Kohlmann

MANUALS
Andante semplice
Ch. Gt. Gt.
p quasi arpa
Sw. pp
rit.
Sw. mp a tempo
PEDAL
Sw. Ped.
Add Strings 8' & 4'
pp
mp
Ped. 53
Add Oboe

Più mosso
Sw. with Oboe or Corneopean
Sw. At
Off Ob.
mf
Sw. Strings 8' & 4' only
Sw. G
mf
Gt. Doppel Floete 8' & Harmonic Flute 4'
mf
Gt. B
Ped. 43
Grandioso
Gt. *f* coupled to Sw. *f*
Gt. At 3
Ped. 63
Sw. Strings 8' & 4'
Sw. G
Gt. Flutes 8' & 4'
Gt. B
rit. e dim.
p
Ped. 43

Grade 1.

BRIGHT SUNNY DAYS

Moderato (♩ = 60)

J. J. THOMAS

Musical score for 'Bright Sunny Days' by J. J. Thomas. The score is for Grade 1 and is in 3/4 time. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The tempo is Moderato (♩ = 60). The score includes a copyright notice for 1946 by Theodore Presser Co. and a British Copyright secured notice.

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Grade 1.

FIVE LITTLE CHICKADEES

Moderato (♩ = 112)

SARAH COLEMAN BRAGDON

Musical score for 'Five Little Chickadees' by Sarah Coleman Bragdon. The score is for Grade 1 and is in 4/4 time. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The tempo is Moderato (♩ = 112). The lyrics are: 'Five lit-tle chick-a-dees sat in a row; One said, "Whos a-fraid? Come! let's go." Four lit-tle chick-a-dees stayed in the tree; Ver-y soon there were but three. Chick-a-dee, chick-a-dee, chick-a-dee-dee; Chick-a-dee, chick-a-dee, chick-a-dee-dee; Two lit-tle chick-a-dees, Then but one; He, too, flew a-way, leav-ing none.' The score includes a copyright notice for 1946 by Theodore Presser Co. and a British Copyright secured notice.

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THE ATUDE

CADET CAPERS

MARCH

HERMAN BELLSTEDT

Arr. by Bruce Carleton

Grade 2.

Tempo di Marcia (♩ = 120)

Musical score for 'Cadet Capers' by Herman Bellstedt, arranged by Bruce Carleton. The score is for Grade 2 and is in 2/4 time. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The tempo is Tempo di Marcia (♩ = 120). The score includes a copyright notice for 1946 by The John Church Company and an International Copyright notice.

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[illegible]

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THE ETUDE

(Continued from Page 429)

gained international circulation.

I have attempted here to touch lightly upon some of the things music can do for you. But enough has been said, I hope, to impress you with the fact that music can be a subtle and powerful force in life.

Let us make a summation of some of the qualities that investigators attribute to music.

Music influences the bodily functions, such as pulse, blood pressure, respiration, endocrine glands, metabolism.

1. Specifically, it can stimulate without leaving a "hangover."

2. It can induce relaxation, depending on

- Specifically, it can stimulate without leaving a "hangover."
2. On the other hand, depending on the kind, it can relax, calm, and soothe an individual. Certain drugs will also do this but they usually have undesirable after effects. Music has none.
3. It can sharpen the senses.
4. It can increase or decrease muscular energy. Probably the greatest effect of music is on the emotions.
5. Specifically, it can change undesirable to desirable states and substitute cheer for gloom, bring peace when worried.
6. It can change the direction of an action started in the mind, especially in children.
7. It can stimulate the imagination.
8. It can help build character.
9. It can give the individual balance.
10. It can lift one "out of the world" into a desirable state and bring one back to a healthy body, mind, and spirit.

(Continued from Page 427)

tions—in encompassing big stretches, this degree is of necessity less than when in playing three adjacent notes. Keeping a loose wrist facilitates such adjustment; indeed, it is our only means of rotating, or of finding our way along and across the keyboard. Try to play so that every finger-stroke (of putting down a key) has the balance of the entire hand behind it. In other words, when you move from middle-C to the G above, don't move just one finger, but rotate your whole hand.

Municipal Music Life

"I love explore problems like these with the young folks in our college towns. But the artist on tour sees a great deal more than collegiate music rooms. One of the finest and happiest things I have seen is the splendid development of a really civic orchestra. The one I have especially in mind is the orchestra of York, Maine. I suppose there must be other orchestras like this, but so far it is exactly the sort of thing we should have in every town of 10,000 inhabitants! The York orchestra is in every sense a real people's orchestra. All of its playing members are citizens of the town; all but a few are amateur musicians, earning their livings in other professions. The conductor, Louis Vynor, is a professional musician, but a good one, having worked under Stokowski and

served as musical director of one of Philadelphia's leading radio stations. The concertmaster is a salesman of pipes. The principal oboe is a salesman. In addition to assuming the duties of management, he also plays the viola. His son plays the French horn (and is an excellent oboe player as well). He also plays the 'cello. With this people's orchestra, I played the Rachmaninoff Concerto No. 2, and got far better support than I have ever had from any other best-known symphonies under a summer conductor! My performance felt coincident with the York Orchestra's fifth anniversary, it began paying its players a salary. Arrangements have been made with the Union whereby the paying of salaries can be suspended in the event of a strike, and the groundwork is laid for a most creditable achievement in community art. In fifteen years of zealous idealism and hard work, I have been able to help build themselves a really municipal music life. I'd like to see that same thing happening in other towns. Perhaps I will be able to do it. I feel that the American people

(Continued from Page 430)

we were enjoying these things hugely.

The broadcast of June 1, featuring the British composer Anthony Collins as conductor, was a triumph. Collins, with E. Robert Schmitz giving a brilliant performance of Prokofiev's Third Piano Concerto. Later, on June 4, Mr. Collins conducted the orchestra in the first program introducing his own arrangements of a Handel overture and an Arne "Dance Suite," which were quite delightful. On June 11, the program featured the podium of the CBS Orchestra and as usual proved his excellence as a program arranger. One welcomes his inclusion of Benjamin Britten's *Young Person's Guide to the Orchestra* from the composer's opera "Peter Grimes" and the seldom played tone poem, *Tasso, by Liszt*, on the program of June 15, and also the overture to *William Tell* by Rossini, and Faure's charming and - restrained suite which he wrote, long before Debussy penned his opera, for a London and New York, "Matelickin's Pantomime and Wand."

The NBC Summer Symphony programs (Sundays—5:00 to 6:00 P.M., EDT) are by way of a bit of a letdown after the Toscanini winter broadcasts. The program of new concertos by Beethoven and Brahms featured, as usual, and to NBC's credit, several distinguished soloists, but not always in selections that are of prime interest. But the program still offers pleasant and often exciting musical hours. The NBC does not give the concert much publicity far enough ahead of time to enlighten our readers as to what's doing for the next two months, so we suggest that you consult your local papers. It's a good idea to pick up what's scheduled for the program like this during the previous week; in that way if some favorites of yours are being played you are not apt to forget to tune-in at the appointed time. During the week of the program, follow the program's favorite program fold, follow the program's favorite program fold, follow the program's favorite program fold, or, if you prefer, participate in other diversions.

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The Importance of the Piano For the Organist

(Continued from Page 437)

those who have not learned some of the modern French Music, start looking it up and apply some of these suggestions. Look out for works by Messiaen, L'Anglais, Allain, and so forth. If nothing else, get the *Poèmes Évangéliques* by L'Anglais and learn *La Nativité* for next Christmas; you will get much out of it and so will your congregation. Be sure to learn the notes on the piano.

Building Finger Efficiency in Piano, Etc.

(Continued from Page 443)

impairs the beauty of the phrase line and can only lead the observer to think the student is playing in an affected manner. In playing a two-measure phrase it should be thoroughly understood by the student that the arm is raised only after the second note, and that a quiet arm is essential to a musical execution of such a phrase.

Was it not Henry Ford who said that a manufactured product that was pleasing to the eye was probably efficient also from a mechanical standpoint? Playing at best requires enough nervous energy without complicating matters with unnecessary false motions.

Piano Music

(Continued from Page 424)

your eyes can watch the keys rather than the notes, so that the movements you practice are more accurate.

When you first memorize a passage, do not be discouraged if you know it less well the following day. Remember it on successive days until it finally settles into a mechanical statement. Practicing at best requires enough nervous energy without complicating matters with unnecessary false motions.

All great pianists advocate much memory work away from the piano. This is by far the best way to reinforce your memory. When you think through a piece very slowly without the score, you depend partly on intellectual associations (as at the beginning of phrases), partly on what might be termed a "memory of finger-memory," but mainly on an aural memory which is made very keen through the necessity of imagining the tones. When you can think through an entire piece without once resorting to the score, playing the piece seems ridiculously easy; your finger-memory is now an able assistant to the other kinds of memory which have been perfected.

Memory in Performance

The time spent in practicing and memorizing a piece should include a chain of associations of various kinds that, in an actual performance, will work infal-

libly from the first note to the last. Suppose you had arranged a series of dominoes on the floor in a very intricate pattern, and had spent all the time necessary to insure that they were exactly in order. A push on the first domino will set all of the others toppling in succession. The sequence of movements in a well-learned piece functions similarly, except that this sequence will last a lifetime if properly refreshed from time to time.

Nevertheless, a performance should never be entirely automatic in the sense that you let your fingers play while you think of irrelevant matters. Your mind should be like an alert executive. It should watch that the proper tempo is adopted, the proper balance maintained between the parts, the right turning points in tricky phrases, and (even though it may sound paradoxical) that room is left for spontaneous warmth of color. But your mind, like an executive, should delegate details to subordinates—namely, to the muscular memory that the fingers have acquired through slow practice. In this way you can concentrate, in performance, on the same musical outlines of which the listener is chiefly conscious—the melody and the harmonies as a whole. You can play with a larger perspective, and thus more artistically, than if you have to concentrate on note-to-note progressions.

As a final caution, do not let yourself think ahead in a performance. In this respect, the procedure of playing from memory is entirely different from sight-reading. A slight worry about what is to come in the next phrase or on the next page may disrupt the chain of associations for the passage you are playing. If the piece has been adequately prepared, your associations will work as well in the parts yet to come as in those you have already played.

True or False in Harmony Land

(Continued from Page 434)

those having no tones in common.

- True ☐ False ☐
15. In progressing from one disjunct triad to another it is best to move the upper parts in similar motion with the bass. True ☐ False ☐
16. A Dominant Seventh chord (V7) can move to other inversions of the same chord before resolving. True ☐ False ☐
17. The progression Dominant Seventh in third inversion (V7₄) to a Dominant Seventh in first inversion (V7₂) is called a *Diagal Cadence*. True ☐ False ☐
18. The fifth of a Dominant Seventh chord is often omitted in the inversions. True ☐ False ☐
19. A Subdominant Triad progressing to a Tonic Triad is called a *Diagal Cadence*. True ☐ False ☐
20. A Dominant Seventh chord progressing to a Mediant (III) is called a *Deceptive or Interrupted Cadence*. True ☐ False ☐
21. The three fundamental triads establish tonality, while the secondary triads lend color and variety to the harmonic texture. True ☐ False ☐

The answers will be found on Page 480.

ORGAN AND CHOIR QUESTIONS Answered by FREDERICK PHILLIPS

Q. Can you tell me where I can find some information about the structure of the melodeon? Did it come into use before or after the reed organ? My friend and I have come across an old one which we would like to repair and use if possible.—T. A. G.

A. The chief point of difference between the melodeon and the harmonium is that in the latter the air is forced outward through the reeds while in the melodeon the air is drawn through the reeds by suction. This gives superior control and shading. Its superiority is also due to better voicing of the reeds and the resonant air chambers developed by Mason and Hamlin. We have not been able to find anything giving details of construction.

Q. Our church recently had a rebuilt pipe organ installed. My problem is finding the best combinations for congregational singing, as there are few trained voices in the congregation, and the organ has to fill in a lot. The stops are: Pedal—Bourdon 16', Flute 8', Octave 4', Flute 4', Swell—Bourdon 16', Stopped Diapason, Salicional 8', Flute 4', Salicet 4', Nazard 2 1/2', Oboe Syn. 8', Great—Diapason 8', Flute 4', Violin 8', Octave 4', Flute 4', Oboe 4', Violon 4', Piccolo 3'. Chimes (not installed yet). Please advise best combination for hymn playing before and after the congregation starts to sing. Also what stops might be added to the pedal organ?—L. S.

A. There is a very fine article on hymn playing by Dr. McCurdy in the February 1947 issue of *The Etude*, which I suggest you read. As regards actual stops to use in announcing the hymns and for accompanying the congregation, it is necessary to be governed by several factors—the type of hymn and the heartiness (or otherwise) of the congregational singing particularly. Ordinarily the hymn might be played over first on the Swell, using Stopped Diapason, Salicional, Flute and Oboe, with Swell Pedal closed except for judicious crescendo. Where the hymn has a distinct melodic line, you might use the above stops—omitting Oboe as an accompaniment, and play the melody on the Great, using Flute 8', Violin and Flute d'Amour, coupled to Swell. In case of the more jubilant hymns they could be announced on the full Swell. Always use pedal stops to balance the manuals in quality and volume.

To accompany the congregation better use the Great for general occasions, using the Octave and Piccolo only when you need particular brilliancy. The thing to keep in mind is to support the congregation, give them something to lean on, but don't drown them out. Hard and fast rules are inadvisable, but judicious experiment will invariably bring out the best procedures in both phases of hymn playing.

Q. I have a good reed organ with a Viola 4' in the bass which I do not find particularly useful, as there is no corresponding 4' stop in the treble. As the viola weeds are as large as the corresponding Diapasons, could they be returned to 8' pitch? If so, please let me someone who would undertake the work.—C. W.

A. We do not believe it would be possible to convert 4 foot reeds into 8 foot reeds, as each reed would have to be dropped a whole octave.

Q. I am the organist of a small Methodist church, and have recently been appointed choirmaster, with a choir of about eighteen voices. Enclosed is a rough diagram of the placement of our choir, in spite of its simple beauty, is not too well arranged for the convenience of choir and organ. My problem is how to seat the members of the choir to best advantage. There are two long benches in front of the organ proper, facing the console, from which I will be directing, but not long enough to accommodate the entire group. Hence the balance of the choir has to be on the opposite side of the chancel. Shall those in this area face the congregation or face the singers on the long benches, having their backs to me? Our minister insists that the choir shall not stand in front of the altar (facing the congregation) while singing the anthems. In view of that, would it be advisable for those sitting on the console side to cross over and stand in front of the singers on the organ side, so that all could face me when singing?

I should also like to know your opinion of my action in closing the shutters on the congregation side of the organ. It is my contention that better balance between choir and organ is obtained, with a minimum loss of volume in the church proper.—D. L. P.

A. We do not very well see how it is possible to arrange the choir so that all members face you during the singing of anthems, without a great deal of awkwardness, and interference with the smoothness of the service. We believe that it is possible to so train the choir at rehearsals that it will be unnecessary to direct them from the console at all. If their music is thoroughly mastered, especially in attacks and shadings, they could be depended upon to carry through their work on Sundays with the organ taking its rightful place as accompaniment. If this could be done there would be no objection to the members on the console side singing with their backs to you, since your only direction would be through the organ alone. On this basis the choir could be fairly evenly divided between the two sides, and when they sing, both sides should turn half toward the congregation (not all the way around it) and in this way their voices would blend as one when the sound reaches the congregation. In rehearsals (if you use the organ), the entire choir could be arranged to face you.

As regards the closed shutters facing the congregation, we are wondering whether this does not detract from the organ support of the congregation in hymn singing, and even the full effect of shadings in the organ preludes from the congregational listening viewpoint. We see no particular advantage in keeping these shutters closed, but if all things considered, it seems best in your individual circumstances, there would be no objection.

Q. I notice in your *Organ and Choir Questions* column in *The Etude* an inquiry about a reed organ with pedals, and from your statement I understand such instruments are made. I have often wondered whether two manual pedal reed organs, requiring electricity were made, and would appreciate full details as to make, price and where one could be procured.—P. M. W.

A. Two manual pedal reed organs have been made for a good many years, and some firms formerly making them are no longer in business. We are sending you the name of a firm making such organs today and they will be glad to give you full particulars including prices.

Q. In the December 1942 issue of *The Etude* I ran across an article on "The Practical Method for Pumping a Reed Organ," by Rev. E. S. Simons. I am an owner of a manual organ which I would like to rebuild. Could you give me any information about this organ restoration?—C. S.

A. So far as devising a pumping mechanism is concerned, the article to which you refer is quite complete in itself. If, however, you wish to buy an electric pump, we suggest that you correspond with the firm whose name we are giving you, and ask them to send you a book of advice you as to the possibility of installing such a motor. We do not know of any book at present available giving details of the construction of reed organs, but a general outline is given in *The Organ*, which is a chapter in the reed organ in Fisher's book on piano tuning, but as this is out of print, it is necessary for you to consult it in your local library.

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Use Musical Terms Accurately

(Continued from Page 436)

piano, the piano part is just as important as the violin part and is not an accompaniment to the violin. A trio consisting of piano, violin, and violoncello is a piano trio, not a string trio. A composition for piano and string quartet is a piano quintet. The leader of the first violin section in an orchestra is the concertmaster, instead of the concertmaster, as we do not Anglaise one half of a waltz. Descant or descant is a musical term which has been in use since the twelfth century. At that time the word implied polyphonic writing, or the art of composing independent melodies which were so arranged that they harmonized with each other. At a later date descants meant the addition of a new melody to a fixed theme. At another period the term designated measured music as against organum, or unmeasured music. In modern times it is more generally applied to the art of writing a counter melody to a hymn tune and this art is especially popular in England.

Today we find a large number of vocal instructors advertising the "Italian Method," and it seems to have about as many variations as there are self-styled teachers thereof. Briefly the Old Italian Method was a system of training singers, who relied chiefly upon using the vocal organ in an unforced manner, under the stimulus of a mental concept of beautiful tone and the willing of its realization in the singing. Daily lessons were begun at an early age, and imitation was relied upon to a large extent. Little was known at that time concerning the physiology of the voice, but certain vowels were recommended for the production of beautiful tone, and other vowels were warned against as destructive, at least for early study. Good diction was required at all times and there is considerable evidence that the singers of that school sang with great expression and feeling. Books have been published which give reliable information regarding the teaching of the old Italian masters and the work of their pupils, but today I fear the term is used to a large extent as mere bait to secure pupils. These unethical practices should be scrutinized by the general public, for any teacher who can produce good singers has a good method whether it be Old Italian, French, English, German, or American.

This is a partial list of some of our most misused and mispronounced musical terms, and they are clarified (subject to correction) in the hope that musicians will recognize their correct usage, and have a better understanding of some of the common words in music terminology.

The Violinist's Forum

(Continued from Page 441)

particular technical problem is of the utmost value to every instrumentalist. And it can be cultivated. Keep one thought uppermost in your mind: Be careful not to strain your hand while you are practicing extensions, for the first feeling of pain or fatigue, stop, and let your hand relax completely. If you are careful about this, your hand will remain relaxed always, and you should be able to play tens easily in three or four months.

VIOLIN QUESTIONS

Answered by HAROLD BERKLEY

String Problems

J. B. Missouri. It is difficult to say what cause so complete a lack of response in your violin. It may be some fault inherent in the instrument itself; it may be that you are using strings which are too thick or of poor quality; or perhaps it is merely that the bridge and soundpost are out of adjustment. From some details in your letter, I have a suspicion that the last is the most likely cause of your trouble. I would advise you to take or send the violin to an expert violin repairer, tell him what you have told me, and ask him to do the best he can with the instrument. At the same time, ask him to let you know the gauge of string best suited to the violin. Then you can re-order the same weight string and answer your need to. With regard to your question about rosin, I would say don't use very much, be careful that it does not clog on the strings. The edge of your thumbnail will remove rosin that is sticking to the strings. Doing this may set your teeth on edge, but it is the easiest way to get rid of the rosin.

Recommended Material

Mr. R. K. H. Ohio. No one could help without the determination and ambition with which you have returned to the study of the violin after not playing at all for twenty years. I can well imagine that the first few months were discouraging; but you stuck to it, and I am quite sure that from now on you will find pleasure in it increasing from week to week. For you are working intelligently about the right lines. The books you have used are all of them good. For future study, I would suggest the second and third books of the Rayner Studies, Op. 26; the first two books of the Mass Studies; and for technical exercises, the Studies after Kreutzer comes Florentio and the second and third books of Sevcik's Op. 1. So far as the bow arm is concerned, I think you would get some helpful ideas from my "Twelve Studies in Modern Violin Playing." Solo pieces are hard to recommend, for I do not know your tastes and musical capabilities. But from the following list you should find several that will please you: The Sonatas of Corelli and Handel; the Schubert Sonatas; the Six Airs Varies, Op. 83, of Danciel; "In Elizabethan Days," by A. W. Kramer; The Handel-Hubay Allegro; by Fiesco-O'Neill; the Concerto for Violin and Piano by Liszt; and the "Waltz" made more easy. If you were studying for a good teacher, and I hope you will be able to find one, I would back!

A Klotz Model

Mr. L. S. Florida. Johan Carol Klotz was the son of Mathias Klotz, and a worthy representative of his father, though his model is usually somewhat smaller than the average price ranging between three hundred and five hundred dollars, according to workmanship and condition. But I must tell you that I have seen many copies of the Klotz label. These instruments are worth, generally about fifty dollars. Your violin is genuine or not, I cannot say.

Recommended Teaching Material

Mr. A. L. B. Kansas. If Eugene Gruenberg's "Elementary Violin Lessons" obtained good results from your pupils in former years, there is no reason at all why you should not use it again. You are familiar with it, and you know how to adapt and modify the exercises to the needs of each individual pupil. Because a book was printed about fifty years ago does not make it obsolete. It is better than another sonata, I like very much the Violin Method of Adolphe Lauzeaux, and that certainly is an oldtimer. Other excellent beginners' materials are the "Very First Violin Book," by Rob Roy in Method by Samuel Appelbaum. The Violin Method by Samuel Appelbaum. The important thing is not so much what material is

used as how it is used. Pupils can be taught badly from very good books—and often are. If 1943 you might refer to an article of mine entitled "The First Year" It discusses elementary teaching material at some length.

A New Year Repeler

Mr. E. L. S. New Jersey. The only violin repairer in downtown New York who I know of is acquainted is Mr. Heckel of the Heckel Music Supply Co., 34 East 22nd Street. I can understand that it is a problem for you to go to the uptown repairer, and hope that this address will be convenient for you.

Old Bull's Violin

J. A. B. New York. Exhaustive inquiries have failed to bring to light any interesting information on the subject. I might add, not for your information, Mr. B., that the very cheap, century-made fiddle with the name "Old Bull" branded on them have nothing whatever to do with the famous violinist. His name was used in an advertising trademark.

Reliable Appraiser

Mr. V. E. C. New York. As you are familiar with the article "Fine Fiddles—and Fakes!" which appeared in the January issue of this magazine, there is little need, I think, for me to tell you that the odds against your violin being a genuine Stradivari are quite astronomical. But if you have any reason to think it is a violin of quality, you should certainly have it appraised. Some very good instruments bear fine Strad labels. I would suggest that you bring or send the violin to the Rudolph Wurster Co., 120 West 42nd Street, to Shropshire & Frey, 119 West 57th Street, both in New York City.

Tools for Violin Making

N. L. H. Michigan. If you wish to buy tools for violin making, I think you should write to the Metropolitan Music Co., 222 Fourth Avenue, New York City. (2) Probably the best book on violin making is "Violin Making as It Was and Is," by E. Heron-Allen. The book has been out of print for some years, but it is still readily available again now. I am told that there is an excellent article on violin making in a book titled "How to Make Musical Instruments," published by the "Popular Homecraft Magazine," 919 North Michigan Avenue, Chicago. This may be more easily obtained, and you would probably find it very helpful.

A Genuine 'T' Klotz

Mr. J. S. Pennsylvania. Without seeing the instrument, no one could possibly say whether your violin is or is not a genuine Klotz. There are many inferior violins among bearing Klotz labels, and a personal examination is necessary to determine the truth from the false. A written description offers no evidence on which an opinion can be based.

Concerning Fancy Scrolls

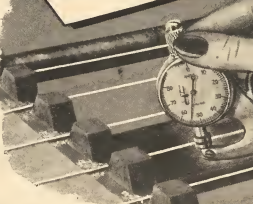
L. B. California. A violin has no label, there is nothing I can tell you about its supposed maker. All I can say is that during the early part of the 17th century there were many makers in Europe who put dragon or lion heads on their violins instead of the scroll as we know it today. Some of these makers were good workmen and their instruments have some value to you. Your violin's scroll is not printed by a reputable dealer.

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A Famous Military Band

(Continued from Page 439)

upon the Duke of Cambridge, the Commander-in-Chief of the British Army, the necessity for improving the position of the army musicians if he (the Duke) desired them to attain the high standard set by service bands of Continental Europe; with the result that a music school

was formed, and the famous Kneller Hall was brought into existence. Here was a man who possessed a superabundance of initiative and executive ability apart from his great musical talents. He organized and conducted the Royal Artillery Operative and Choral Society consisting of one hundred and fifty members, many of whom were officers of the regiment and their ladies; the entire membership was from the families of men serving in the royal regiment.

The plays and concerts of this society became immensely popular, so much so that the officers of the regiment decided to build their own theater and playhouse in Woolwich, and on February 22, 1864, its doors were opened to the public. James Smyth retired in 1880, having accomplished more than any other army bandmaster ever attempted before or since. He turned the Royal Artillery band into a veritable conservatory of music and developed the orchestra to such an

extent that it ranked as one of the best in Europe. There was a division among the officers concerning the appointment of a new bandmaster. One party advocated a selection by the band committee and the other insisted on an open competitive examination under a committee of professional musicians not connected with the regiment. The latter scheme was adopted, and a special subcommittee of officers was formed consisting of Colonel Sir Charles Nalder, Major H. W. Hime, Captain E. C. Trollope, Mus. Bsc., all of whom were cultured musicians. Forty-four applications were received for the appointment, and four of these were selected for examination at Kneller Hall under the late Sir August Manns.

Rise to Great Fame The successful candidate for the appointment was Ladislav Zavertal. Zavertal was a naturalized British subject of Italian birth. While not a military man, he was without question a brilliant musician, a master of orchestration, and a composer of high merit. He wrote three operas, "Tita," "Una Notte a Firenze," and "Mirra," two symphonies, and several overtures apart from a large amount of music in the lighter vein.

Some musical authorities claim that he was the most cultured musician that ever entered the British service, but the general opinion regarding his choice was that the officers deserved special attention paid to their very fine orchestra, and were strong in their demands for an orchestral conductor of eminence, and there is not the least doubt but that Zavertal was just such a man. Under his care and training, the Royal Artillery orchestra rose to great fame never before attained by any military orchestra. He was held in the highest esteem by most of the Crowned Heads of Europe who frequently travelled in England to hear the symphonic concerts performed by the Royal Artillery Orchestra. He was constantly called upon to play command performances for Queen Victoria.

After a brilliant career of twenty-five years' service as an army bandmaster, directing the finest band in the British army, Zavertal retired in 1907. Choosing a successor to the great Zavertal presented a problem that can readily be understood, but it was solved by the selection of a young musician, formerly director of the Royal Naval School of Music. Stretton was the son of a Major in the Royal Artillery, and by a strange coincidence, he had commenced his musical career in the band of the Royal Artillery in 1886, at that time under the command of his predecessor, Cavaliere Ladislav Zavertal.

Stretton's appointment was received with great satisfaction for, as a matter of fact, he was born and raised in the regiment of Artillery. It might also be mentioned that his brother, Arthur Stretton, was also a brilliant musician, who for many years was the director of music at England's Cathedral of Military Music (Kneller Hall), and he was the first army musician to retire with the high rank of Colonel.

The first occasion that the Royal Artillery Band was allowed to leave the shores of England was when the British War Office gave its permission for the band to accept a six months' engagement in New Zealand, (1913). The band under the direction of Mr. Stretton was given a tremendous ovation; never before had

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Tchaikovsky's Fourth Symphony. The band also paid visits to Germany, playing orchestral and military band concerts. In the City of Cologne the newspaper critics said, "Never before has a military orchestra of such distinction and refinement been heard in the Fatherland."

But perhaps the crowning event of the band's career was when it paid a visit to the great Le Havre (France) Music Festival in 1925. It was here that the band created quite a furore by winning three first prizes, with Major Stretton being awarded at the same time, the gold medal for the best conductor at the Festival. It was indeed a great honor for any military band, more especially as some of the leading bands of Europe took part in the competition. There is not the least doubt, but what Major Stretton worthily upheld the great reputation of the premier band of the British army.

After thirty years as its director with more than half a century as a military musician, Major Stretton retired in 1937. He was held in the highest esteem by all the members of the Royal Family, and by the officers of the regiment, and particularly by the musicians who served under him.

Owen W. Geary, a brilliant young army bandmaster well appointed to succeed Major Stretton and still directs the famous band. His sound musicianship coupled with exceptional executive ability has brought rapid promotion to him for he already held the rank of Major.

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In 1938, the band was brought to the Canadian National Exhibition (Toronto) under the direction of Owen Geary. This was the first time that Canadian audiences had been given an opportunity to hear a military orchestra, and it was rather amazing to see the expressions of amazement on the faces of the people gathered in front of the band shell as the bandmen changed from wind to string instruments, playing both as a military band and orchestra on all programs.

During its two weeks engagement, it was estimated that more than three hundred thousand people attended the band concerts.

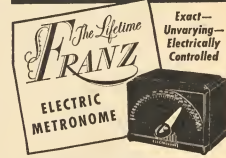
In Woolwich, where the band is permanently stationed, the Sunday morning church parades are a feature attraction where over five thousands of people turn out on a fine Sunday morning to see and hear the band in all its glory.

A Course in Orchestral Instruments for Music Educators

(Continued from Page 438)

remark that advanced student teachers can be procured for something less than can bona fide professional musicians from the outside. If outside instructors must be engaged, perhaps the school could charge a special fee for the course, comparable to fees charged by college music departments for individual instruction in practical music. Should this not be desirable perhaps the school might merely have to reconcile itself to the higher cost to itself of a course such as this, considering the course's valuable enough to justify the additional expense.

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Authoritative knowledge is indeed a precious thing, especially in the school music field where so much of what is taught is sometimes based on half knowledge or worse. On premises which are definitely incorrect.

Battistini and Plançon

(Continued from Page 435)

a release of air, absolutely under control, all of which was converted into vocal tone. There was never a touch of throatiness to mar the freedom of his emission. It was all as easy as singing.

"Who says well, sings well" is a familiar adage in the world of song and Plançon did it full honor. His articulation was as clean cut, even in rapid passages, as an engraved wedding invitation. His vowels were absolutely definite in their utterance. (Maggie Teyte, in our day, is exemplary in the utterance of her vowels.) Plançon's solid breath support, free throat, and perfect diction enabled him to sing with a fidelity to pitch that heavy voices seldom achieve. Unusual intervals had no

Flexibility a Requisite

A hundred years ago a secure and fluent coloratura was an indispensable part of the equipment of a leading opera singer. The music written by Bellini for Lablache and Tamburini shows that the voices of even the basses were supposed to be thoroughly flexible. In my experience only Plançon among basses had a fully developed coloratura. In his day at the Metropolitan "La Sonnambula" was revived for Sembrich, Caruso and him. Sembrich was mistress of her voice, and she sang with perfect diction; Caruso, too, sang with a fidelity to pitch that heavy voices seldom achieve. Unusual intervals had no

glory of his lyric period. At their side stood "Jupiter" Plançon, tossing off roulades, cadenzas, trills, and scales just as brilliantly and just as accurately as his famous colleagues. His record of the *Drum Major's* air from Thomas's "Le Caid" shows what a bass voice is capable of when it is fully disciplined. Alas, Plançon has had no successors. Most of the basses of today are content to plod along their pedestrian way, not seldom a little below true pitch. Plançon was always in tune.

Plançon's stage presence matched his voice in size and dignity. He must have stood fully six feet in his stockings; his weight well over two hundred pounds, although he was said to have been slender in his youth. His appetite for good food and good wine was stupendous (at the Gilsby House, the last of the Broadway Hotels to operate on the "American plan"

the waiters were instructed to serve him double quantity of every order). His fine, bearded head was set nobly on his broad shoulders. Both off and on the stage he was perfectly contented; to see him strolling leisurely down the sunny side of Broadway or through "Peacock Alley" in the old Waldorf was a sight for tired eyes; in such parts as *Capulet* and *Saint Bris* ("Les Huguenots") he was a truly magnificent figure, and no more elegant devil than he, ever led *Dr. Faustus* down the road to perdition.

Plançon prepared his roles with infinite pains and intelligence, but he had no real gift of impersonation, such as illustrated the careers of Lablache, Maurel, and Renaud, and in later days, Challauppe. A role suited Plançon's own personality, all was well; if not, it was a failure. He essayed the role of *Escamillo* and sang it better than I have ever heard it sung,

but it was in no sense the personality of a tenor. Like most basses, he was best judged by both voice and temperament for the expression of the emotions of *mau-* was perfectly contented; to see him strolling leisurely down the sunny side of Broadway or through "Peacock Alley" in the old Waldorf was a sight for tired eyes; in such parts as *Capulet* and *Saint Bris* ("Les Huguenots") he was a truly magnificent figure, and no more elegant devil than he, ever led *Dr. Faustus* down the road to perdition.

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Plançon's two most effective roles were, perhaps, *Dr. Faustus* and *Mephisto*. As the Catholic gentleman both his action and his singing were vivid and picturesque. Especially in the conspiracy scene he seemed to emerge from his own personality and to enter heartily into that of the pitiless religious zealot. (Would that "Les Huguenots" could be restored to the repertory—a real grand opera, full of dramatic moments, and elegant music.)

The role of *Mephisto* may well have been his favorite for he performed it with immense spirit and gusto. For once, he exhibited a comic sense and played the comedy scenes with enlivening humor. I doubt that even the great bass-baritone, Jean Faure, for whom Gounod had written the role, surpassed Plançon's performance.

Inasmuch as all Plançon's early training and experience had been French, it is not to be wondered at that he was most successful in the opera of Meyerbeer, Gounod and Thomas, but his large repertory included several roles in Italian and at least one in German (the *Landgrave* in "Tannhäuser"). His *Ramfis* was fine, *survivo* in "The Magic Flute" was a bit too low for his voice, but his rendering of the two famous arias was the best I have ever heard.

The last fifteen years of his singing career he spent mostly in England and the United States, but he never achieved more than a bowing acquaintance with our language. An heroic attempt to sing *The Lost Chord* one Sunday night at the Metropolitan verged on the ludicrous and was, I believe, never repeated.

He was a prime favorite with the Sunday evening audiences, which never tired of *Les Renesans* ("The Palm") and *Les Deux Grenadiers* and Gounod's *Le Crucifix*, this last preferably with Emma Eames. In *Les Deux Grenadiers* he added greatly to the thrill of the climax by means of a sweeping, full-arm gesture. He was equally happy in a salon, adapting his voice to the limitations of the space. The perfection of his diction and the elegance of his person added much to his charm in this kind of singing.

As a private personality he was not interesting. Outside of his art he appeared to have no intellectual concern. His inability to speak English he attributed blandly to his own stupidity ("I am too stupid") He was frankly self-centered, seeming neither to seek nor need companionship. His manner was affable, so that though he made few friends, he made no enemies. He held that singers needed little physical activity beyond the exercise of their art and limited his athletic pursuits to a majestic stroll on Broadway in perfect apparel when the weather was just right.

He was a devoted son and provided his parents with a commodious apartment in

Paris and with all appropriate comforts. When his father died he was in New York. He declined to renew his contract though his vocal powers had not faded him, and devoted himself to the care of his mother. Two more good food and wine are said to have contributed to his early death in his sixtieth year.

Pol Plançon does not rank with the great creative artists, Maurel and Challauppe himself, but judged merely as a voice he had no superior. One might say of him as it was said of Battistini's singing, "It might be different, it could not be better." In the forty years that he lived elapsed since he left us no bass singer of any nationality has appeared in the last comparable with him. There still survive photographic records, but although they were made in the primitive days of photography, give a clear idea of the perfection of Plançon's art. Would that some of our young singers whom nature has endowed with most natural voices, would study these records and learn from them at least something of the art of *bel canto* for the bass voice.

Questions and Answers

(Continued from Page 442)

289: "Twenty-four Studies for the Left Hand, Op. 718."

Grades 4 & 5: "The School of Legato and Staccato, Op. 335."

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Grades 5 & 6: "The Art of Finger Dexterity, Op. 740."

Although I still think Czerny is fine for advanced technical study, it is the opinion of many piano teachers that there is now material available which is both pedagogically better and musically much more interesting for students in at least the first two grades.

The Tyranny of the Bar Line

(Continued from Page 440)

Interesting use of bar lines in relation to melodic, not metrical accent. The chants of the Mass, for instance, are in a four-lined staff in pique notation. Neumes indicate the pitch of notes, and in some degree the time duration. But the latter relates also to verbal accent. Plain song is often a single word, syllable, or what that phrase is limited partly by breath control. Thin bar lines of different lengths too, are used, having values corresponding to the period, semicolon or colon and the comma. They indicate breathing points, and the comma itself is worth a short, quick breath.

Probably dance music influenced metrical measures and bar lines more than anything, for here accent beats are essential. Jean Baptiste Lully, court musician to Louis XIV of France, used to beat time by thumping the floor with his cane. One day, he hit his foot instead. There is in this a warning for us all not to take metrical accent too seriously! When melodic accent conflicts with metrical accent the useful bar line becomes a little tyrant and must be dealt with accordingly.

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181 Oh, Promise Me.....	De Koven/Coin
184 To America (A cappella).....	Cowell
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191 Sadia Muska.....	
192 Koupim Ji Si Kone Vraný 20c.....	
193 Jo Sam Baco Vemi Strany.....	
194 Pod Tým Násim Otčenáskem.....	
196 This is the Day of Light [Anthem].....	Weigl
199 We Believe, We All Believe (Old Danish Hymn).....	Haist
200 Lift Up Your Heads (Anthem from Psalm 24).....	Norden
201 The Shepherds (With Soprano Solo).....	Cornelius/Norden
202 Once On A Time Christ Came to Us Here (A cappella with Sop. Solo).....	Cornelius/Norden
203 Gloria (For Festal Occasions).....	Hall
204 We All Have Gots (Fun Song) 20c.....	Strickling
205 Summer 20c.....	Harvey/Peale
206 Hosea (Anthem) 20c.....	Floyd

WOMEN'S VOICES (SSA)

177 April.....	Lubin
182 Oh, Promise Me.....	De Koven/Coin
189 Jubilate Deo (SSAA).....	Sister M. Elaine
190 Where Willows Bend 20c.....	Elliott
191 Shepherdess Moon.....	Weigl
197 Al Nisa Jesus [The Holy Child] Spanish Christmas Carol.....	Sister M. Elaine
198 Lo Noche Esti Serena (Serene Night) Traditional Spanish Melody (SSAA).....	Sister M. Elaine

MEN'S VOICES (TTBB)

183 Oh, Promise Me.....	De Koven/Coin
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"MUSIC STUDY EXALTS LIFE"

THE ETUDE

AUGUST, 1947

"MUSIC STUDY EXALTS LIFE"

475

Junior Etude

Edited by

ELIZABETH A. GEST

Missing Word Game

by Gertrude Greenhalgh Walker

(Fill in the blanks with musical terms)

The members of the Students Junior Club were going to spend Saturday afternoon at the home of the president, Bruce Black, in the country. On their way out, one of the cars had a (1) tire, but they arrived on (2). Everyone enjoyed the (3) scenery and the fresh country (4). Bruce received his visitors and soon had them in (5) for a potato race, and how they did (6). Then they played horse shoes. "We will have to (7) off a few feet for the girls' handicap" said Bruce. "Who wants to (8) first?" It was a (9) contest and came out (10) between the boys and the girls. Then they went down

to the stream. "We'll let down the (11) so we can take a short cut," said Bruce. On reaching the stream he skipped a (12) stone across the water. Taking some (13) out of his pocket, he unlocked the rowboats and the picnickers pushed off from shore. Soon the sun's rays began to (14) and Bruce gave the (15) to come in. As they were going home they all thanked their host for a lovely day, and Bruce invited them back for a (16) visit.

Answers to Missing Word Game

1, Flat; 2, time; 3, natural; 4, air; 5, line; 6, run; 7, measure; 8, pitch; 9, sharp; 10, tie; 11, bars; 12, flat; 13, keys; 14, diminish; 15, sign; 16, repeat.

Quiz No. 23

Review

1. What is the name of Beethoven's only opera? (Quiz, April, 1946)
2. From what country does the rumba come? (August, 1946)
3. Was Verdi a pianist, composer, violinist or conductor? (October, 1946)



Giuseppe Verdi 1813
Verdi 1801

4. What city in America is said to have the first church organ? (September, 1946)
5. In what country is the scene of Bizet's opera, "Carmen," laid? (June, 1946)
6. When and by whom are Christmas carols said to have first been used? (December, 1946)
7. Name four transposing instruments in a symphony orchestra (January, 1947)
8. Was Liszt a Bohemian, Czechoslovakian, Hungarian or Aus-

trian? (November, 1946)

9. Is a berceuse a French folk-dance, a part of an opera or a cradle song? (February, 1947)

10. Was the first piano made in Germany, Italy, Austria or England? (April, 1947)

(Answers on next page)

Tree Top Choir

by Martha V. Binde

There's a beautiful choir in the cottonwood tree—
It is made of the mockingbird song;
We hear joyous rehearsals the whole summer day
Of bird anthems and hymns, loud and long.

Then, on each Sunday morning before we awake,
A glad song service swells to the sky
As the mockingbird shouts aloud from the tree,
Happy praise to the Father on High!

Peter's Plan

by Leonora Sill Ashton

It was Peter's turn to provide the game for the next meeting of the Music Club, and it was a rule that the game must have something to do with music, of course.

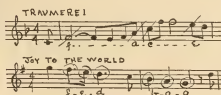
"I can't think of a thing," he told his sister, Polly.

"What about the one called 'Who Am I?' " she asked.

"We've done that too often. And we've done 'Twenty Questions.' " "What about Musical Anagrams?" suggested Polly, still trying to be helpful. "Anyway, that's your problem," she continued. "I have to attend to getting the lemonade and cookies."

"Tell you what. We'll do Musical Anagrams, only a different way, because we've done that before, too," said Peter, smiling at his own brilliant idea.

"All right," said Polly. "I'll help you to the extent of telling the box of letters that is up in the attic."



"Thanks, Sis, but I will not need the box of letters. They're all right, but you don't see the staff when you use them. It's better to take a sheet of music and work right from the staff. That will help your reading a lot."

"I believe you've got something there, Pete."

So, each member was asked to bring a certain music book and a page was selected for work. One or two members who did not have the book looked on with some one who did.

"In this Musical Anagram Game," Pete explained, "the letters cannot be scrambled on the table, but you will find them scattered over the page. The player who uses these letters and spells the greatest number of words in twenty minutes is the winner. Next best gets second prize."

"Twenty minutes is a long time. We'll get a good long list," Nan. "Oh, I forgot to say," continued Peter, "the words must be written down in notation, putting the letter names under the notes. You may use either or both clefs."

"Wheel!" exclaimed Tom. "I see where the twenty minutes will go." "I can't write notation very fast. I'll never win," said Alberta.

"Oh, sure you can. You don't have to be neat this time, you know!" "Well, that's one good thing. Peter, don't we have to be neat this time?" asked Alberta.

"No, neatness does not count this time. Just speed. As soon as I strike A on the piano we're off," said Peter. Soon all heads were bent and pencils were scratching on music paper. "This is going to help my reading a lot," someone whispered audibly.

"Mine too," someone answered.

In twenty minutes Peter struck the A again for the end of the game. "Oh, Pete, give us five minutes more. I see lots more words," said Dick.

"Who wants five more minutes?" asked Peter. "Raise your hands."

"Make it ten," said Alice.

"Five minutes is voted," said Peter. "I'll strike us A again in five minutes."

Soon Peter was giving out the prizes, explaining as he did so, "This game shows how music contains letters and words. These are arranged into phrases, something like a story book."

"That's right," agreed Tom. "Music really can tell stories to us when we learn to know the meaning of the sounds the notes give, just as we must learn to know the meaning of the letters and words in a book."

"Sure," said Peter, "and if we can read them easily and play what we read without having to stop and stumble we can play lots of pieces right off, the first time we see them, just as we can read a story in a book the first time we open it."

"That's what 'I'm working for,' someone whispered audibly."

"So am I," someone answered.

Look Ahead

by Lillie M. Jordan

When Tommy drove his father said, "Keep your eye on the road ahead."

When Tommy played, his teacher said, "Keep your eye on the note ahead."

And Tommy found he must obey. If he would learn how to drive or play.

Special Contest

The Junior Etude has never had a kodak picture contest, but now is the time to get out your kodaks, if you have one or can borrow one. Many Juniors do have kodaks and take them on their vacations in the summer. The pictures can be any size, but must, of course, relate in some way to music; for instance, pictures of music groups, Junior Music Clubs, Junior Choirs, pupils with their instruments, school bands, or even just pictures of instruments. You can think of lots of subjects and you may send more than one picture, if you wish. Perhaps you have a good one you took some time previously. See regular contest rules on next page, but put your name, age, and address on the back of each picture you submit.

Junior Etude Contest

The JUNIOR ETUDE will award three attractive prizes each month for the nearest and best stories or essays and for answers to puzzles. Contest is open to all boys and girls under fifteen years of age.

Class A, fifteen to eighteen years of age; Class B, twelve to fifteen years; and Class C, under twelve years.

Names of prize winners will appear on this page in a future issue of THE ETUDE. The thirty next best contributors will receive honorable mention.

Put your name, age and class in which

Results of May Puzzle Contest

Yes, there was a slight misprint in the May puzzle, but everybody seemed to take it for granted and sent in correct answers. It was decided to give two prizes for class B this time, calling the between two very attractive sketches, decorated with pen and ink sketches.

Answers to May Puzzle

Violin, harp, horn, flute, bassoon, viola, drum, piano.

Prize Winners for May Puzzle:

Class A, Peggy Hoover (Age 17), Virginia.

Class B, Mary Ann Bondzinski (Age 13), Illinois, and Curtis N. Darnour (Age 14), Connecticut.

Class C, Kikuko Kawasaki (Age 11), California.



See Letter Below

DEAR JUNIOR ETUDE:

I started taking lessons when I was five and have taken four years and last fall I gave a recital all by myself. I am sending you a program and also a picture of me at my piano.

From your friend,
Linda Dunlop (Age 9),
Texas

DEAR JUNIOR ETUDE:

I play between third and fourth grade music on the piano and play the bell-bells, xylophone in our school band. The Junior Etude has done much toward giving me a better idea of music and the composer.

SALLY ANNE HOWARD (Age 12),
From your friend,
Michigan

Honorable Mention for May Puzzle:

Joan Anderson, Iris Bala, Lydia Dart, Richard Eaton, Mattie Davis, Bob Duval, Louise Ellner, Joan Elise Hasselton, Loline Hathaway, Joyce Heitar, Kay Hilkey, Arline Holloway, Claire Knott, Peggy Lane, Dolores Lewis, Sally Lieberman, James Martens, Pat McCall, Shirley Mead, Shirley Anne Prey, Jay Reed, Carol Schmidt, Michael Tucker, Freddie Turner, Carol Schenk, Mary Elizabeth Whitney, Mary Ann Zuercher.

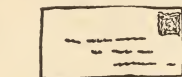
you enter on upper left corner of your paper, and put your address on upper right corner of your paper.

Write on one side of paper only. Do not use typewriters and do not have anyone copy your work for you.

Essay must contain not over one hundred and fifty words and must be received at the Junior Etude Office, 1112 Chestnut Street, Philadelphia (1), Pa., by the 22nd of May. No essay contest this month. See special contest on previous page.

(Answers to Quiz)

1, Fidelio; 2, Cuba; 3, composer; 4, Boston; 5, Spain; 6, By St. Francis of Assisi in Italy (1183-1226); 7, Clarinet, English horn, French horn, trumpet; 8, Hungarian; 9, a cradle-song; 10, in Italy.



Send all replies to letters in CARE OF THE JUNIOR ETUDE

DEAR JUNIOR ETUDE:

Recently I managed to obtain a copy of the Junior Etude and I thought it was wonderful here. I am a very keen pianist and hope to go "nearly" next year. I hope to compete for the Overseas Scholarship. I also had singing and violin certificates.

Unfortunately music does not hold a very important place in South Africa but we are passing through a period of revival. We have no band at school but I have been lucky enough to be solo pianist with our school orchestra and have broadcast a number of times; and last month I received a cup for my program.

I would love to hear from some one about my age who is interested in music.

From your friend,
JEAN MULLER (Age 14),
South Africa

DEAR JUNIOR ETUDE:

At much of my music study has been done without a teacher you can see THE ETUDE has helped me greatly. I study all the articles and piano music up to the fifth grade. My musical activities are playing for church and community gatherings. I would like to hear from other Junior Etude who play for church.

From your friend,
BENNETT BRIDGEMAN,
South Carolina



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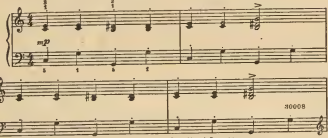
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Answers to True or False In Harmony Land

- True.
- False. Tones are expressed by signs called notes, but rests designate silence.
- False. A chromatic scale contains thirteen notes.
- True.
- False. This would depend entirely upon the tempo designated by "Andante," "Vivace" and so forth. The half note or quarter note have no definite value.
- True.
- False. A succession of three first inversions of triads is effective but a succession of second inversions is not considered as such.
- False. There are two—the Supertonic (II) and the Leading Tone (VII).
- True.
- False. The third of a Dominant Seventh chord is major in both modes.
- False. The Seventh may ascend in

- the second inversion when the bass ascends.
- False. The Subdominant chord (IV) in root position progresses to any triad except a Mediant (III).
- True.
- True.
- False. The upper parts should move in contrary motion to the bass to avoid consecutive fifths or octaves.
- True.
- False. This is best avoided.
- False. Dominant Seventh inversions are usually complete and no note is doubled.
- True.
- False. A Deceptive or Interrupted Cadence is a Dominant Seventh chord (V7) or a Dominant Triad progressing to a Submediant (VI).
- True.

A. The teaching of wind instruments is of course a very complex and broad field

Fiddling in a Blizzard

FOR the better part of a century, the City of Philadelphia has had a parade on New Year's Day known as the "Mummers Parade." It is the evolution of informal New Year "jam-shooters" took possession of the city. The parade is now miles long and is marked by the most spectacular attempts at costuming known to history. In past years these were often as crude as they were extravagant, but in recent years costumes have been almost pyrotechnical and magnificent in their color. A number of clubs of Mummers participate, and the members all can rise to being "king for a day." The leaders of some of the clubs

cymbals, and Chinese hats thrown in. Some of the clubs seem to be limited to a repertoire of about four or five tunes. Their talent (often designed in most excellent taste by artists) is as "splendid" as a parade of peacocks. The costumes, on the whole, cost thousands of dollars. A Philadelphia string band on New Year's Day is surely a thing to see. The Mummers parade through storms and blizzards, with a heroism worthy of the "Charge of the Light Brigade." The picture shows the "Polish-American String Band," with gorgeous white shoulder pieces, marching through a baby blizzard on Broad Street, Philadelphia, last Sunday on New Year's Day. It is reported that the New Year's Day. It is reported that the



Snowstorm "In the Good Old Mummer Time." We saved this illustration for Midsummer to give our readers cooling thoughts.

have robes nearly a block long, requiring twenty attendants to support them. On windy days these robes become as difficult to handle as a ship in a gale. Among the members are the clubs known as "string bands" (some with over a hundred members). These are like huge, ambulant mandolin clubs with guitars, violins, saxophones, accordions, percussion,

string band players lost thousands of dollars in instruments, ruined on January first, this year. Vast crowds line the streets for the parade and the City of Philadelphia offers generous prizes for the competing clubs. O. Dem Golden Slipper, by the famous Negro composer, James A. Bland, has been the theme song of the Mummers for decades.

A Band Question

Answered by William D. Revelli

Text Book for Band Instruments

Q. I have been a teacher of voice and violin for over twenty years and now due to a demand, am asked to teach orchestral and band instruments privately. Although I have never taught a band instrument, I have done considerable orchestra work with church and community groups. Now I am faced with the problem of teaching the several wind instruments without previous knowledge of them. I study and apply what I read in *The Etude* and find it to be very helpful, yet a complete text of the various instruments would be very helpful. Can you recommend such a book?
Mrs. M. H. S. La Porte City, Iowa

and competent teachers spend many years preparing themselves for such careers. I suggest that you begin the study of clarinet and cornet with established teachers of good reputation. The conducting of an orchestra or a band is one field, but the teaching of the instruments is quite something else. There is no substitute in the preparation of the teacher, other than adequate instruction and the knowledge of instruments that is achieved from such study. As to materials, I suggest that you write or contact a reliable music house for such information. There are hundreds of texts for the various instruments—the most of which are good if properly used.

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